TEMPLES OF RAICHUR AND BELLARY DISTRICTS

KARNATAKA, 1000 - 1325 A.D.

CHANNABASAPPA S. PATIL

DIRECTORATE OF ARCHAEOLOGY AND MUSEUMS
MYSORE

Cover Design S. Umesh

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GOVERNMENT OF KARNATAKA

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CHANNABASAPPA S. PATIL
Registering Officer,
Directorate of Archaeology and Museums

1992
DIRECTORATE OF ARCHAEOLOGY AND MUSEUMS
MYSORE

First Edition: 1000 Copies 1992

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DIRECTORATE OF ARCHAEOLOGY AND MUSEUMS, MYSORE

DTP Composed by Comptek Computer Systems, Mysore
Printed by FOSTIS, CFTRI, Mysore

FOREWORD

Historically the districts of Raichur and Bellary have always been important. The river Tungabhadra and the fertile soil and the occurrence of iron ore, gold, copper and manganese in these districts made them prosperous and also made them a bone of contention between the various kingdoms in the past. Hampi, the capital of Vijayanagara empire, straddled both the present day districts. Much attention has understandably been given to the architecture of Hampi and the Vijayanagara temples. But the pre-Vijayanagara temples of the area have been scantily studied. The present work, the "Temples of Raichur and Bellary Districts, Karnataka, 1000-1325 A.D.", by Dr. Channabasappa S. Patil of the Department of Archaeology and Museums, Karnataka, filis that gap in our knowledge. It draws attention to the temple building activity which preceded the Vijayanagara kings and documents in detail most of the surviving pre-Vijayanagara temples in the two districts. The study will be of interest to the students of temple architecture, historians and archaeologists alike.

The present work is based on contemporary inscriptions and the field studies carried out by Dr. Channabasappa S. Patil. He has placed the temples in their historical context. Information about the geography, geology and socio-economic conditions makes the study a comprehensive one. Of special interest is the information given about the architects and sculptors of some of the temples studied. Like the other study published by the Directorate of Archaeology and Museums, Karnataka, 'The Hoysala Artists: Their Identity and Styles', this work dispels the notion that the architects, sculptors and artists who built the magnificent temples of Karnataka were anonymous craftsmen. That the Sutradharis, Shilpis and Ruvaris were honoured and treasured is evident from the titles like "Kaliyuga Visvakarma", "King Swan in the Ocean of Painting", and "Smiter of the Crowd of Titled Sculptors" bestowed on them. This makes the present study useful not only to the specialist but also the interested general reader who is keen to know more about his heritage.

Temples of southern Karnataka have been studied in detail by the Directorate of Archaeology and Museums, Karnataka. This study is the first major study of the temples of northern Karnataka being brought out by the Directorate. The study is indeed welcome because it throws light on the unjustly neglected temples of Raichur and Bellary districts.

The Directorate of Archaeology and Museums is happy to bring out this study by Dr. Channabasappa S. Patil.

Chiranjiv Singh

(CHIRANJIV SINGH)

Director of Archaeology and Museums

Mysore

12.10.1992

PREFACE

This book originally formed the thesis entitled "Medieval temples of Raichur and Bellary Regions - A Study" submitted by me to the Karnatak University, Dharwad, in 1989. A few temples of this region were studied by stalwarts like Henry Cousens and Alexander Rea. The description given by them is brief and does not include information contained in the inscriptions associated with the temples. The inscriptions associated with these temples reveal that the temple was not just a place of worship but it was also an important place associated with socio-economic activities of man. The present work discusses these multi-faceted activities and gives a detailed architectural description of each temple, based mainly on field notes. An analysis of architectural features is made. The chronology and the development are fixed on the results of architectural analysis and the information provided by epigraphs. The temples, mostly of the *Vesara* type, constructed by the Chalukyas of Kalyana form the major group. A few temples show the Hoysala workmanship in exuberant carvings. Apart from these two groups, there are three more groups, all of the *Kalinga* type, patronised by the Haihayas of Morata, the Sindas of Kurugod and Kampilaraya.

My guide, Dr. S.L. Shantakumari, Reader in Ancient Indian History and Epigraphy, Karnatak University, Dharwad, encouraged me to take up this subject and guided me throughout. I am highly indebted to her. I gratefully acknowledge the suggestions made by Professors Shrinivas Ritti, A. Sundara and Dr. M.S. Nagaraja Rao. Prof. B.K. Gururaja Rao and Dr. K.V. Ramesh encouraged me to complete this task. My association with the team of Dr. John Fritz and Dr. George Michell for nearly a decade has benefitted me in several ways, apart from enabling me to prepare ground plans and to make architectural analysis scientifically. My thanks are due to them.

I thankfully acknowledge the help received from the Directorate of Archaeology and Museums, Mysore, and the Archaeological Survey of India.

My thanks are also due to Dr. Raghunath Bhat, Dr. Srinivas Padigar, Dr. S.V.P. Halakatti, Dr. R.M. Shadaksharaiah, Sriyuths C.B. Patil and Shivanand Kulkarni and my colleagues Dr. K.G. Bhatsoori, Sriyuths H.M. Shiddanagoudar, Balasubramanya, H.T. Talwar and T.S. Gangadhara whose constant goading resulted in the completion of my research work.

My wife, Smt. Vinoda Patil, has been a source of encouragement throughout my research work. She has also prepared the final typescript. I am indebted to her for her help.

I am thankful to the authorities of the Karnatak University for permitting me to publish the thesis in the book form. I am grateful to the Directorate of Archaeology and Museums for taking up the publication of this book. Sri Chiranjiv Singh, Director, and Dr. D.V. Devaraj, Deputy Director of the Directorate have taken keen interest in this publication. Besides contributing an enlightened foreword for the volume, Sri Chiranjiv Singh has given me constant encouragement and guidance in bringing out such publications. I am immensely thankful to them.

Dr. George Michell and Dr. Phillip Wagoner have gladly supplied Figures 5, 15-22, 26, 28 and 33. Sri S.K. Vasudev has reproduced some of the drawings. Sri Balaraja Naidu has prepared prints of the photographs. Sriyuths D.J. Ganesh, S. Jothirlingeswarappa, Suryanarayana and S. Shamsundar have typed the manuscript on computer. Sri Gangadhara has helped in the lay out of the plates and the press work. I am thankful to all of them.

I am grateful to Dr. S.R. Bhowmik, Director of the Central Food Technological Research Institute, Mysore, for taking up the printing work. Sri K.A. Ranganath, Area Coordinator and Sri S. Umesh with the assistance of Sriyuths P.S. Ganesh Prasad, G. Venkateshan and C.N. Janardhana of FOSTIS of CFTRI have produced this publication with an attractive get up. My grateful thanks are due to them.

Patil

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CHAPTER I

THE BACKGROUND

1. INTRODUCTION

India has been the country of hectic art and architectural activities from the 3rd century B.C., leaving aside the activities of the Harappans, to modern times, essentially patronised by the followers of different religions like the Buddhism, Jainism, Hinduism and Islam. With the growing economic affluence and the encouragement of several enlightened rulers such activities received greater impetus. So far as Karnataka is concerned, perhaps, the peak period from this point of view was between 11th and 13th centuries, which covered the rule of the famous Chalukyas of Kalyana, who held sway over the large tract of the Deccan between the Narmada and the Kaveri. During their period in Karnataka a new type of temple architecture, incorporating the north Indian verticality and the south Indian horizontality, was evolved. The temples in north Karnataka built during their period and that of their feudatories, some of whom succeeded them later, deserve a detailed study from various angles.

A. NATURE AND SCOPE: For the reasons stated above the temple building activities increased manifold under the Chalukyas of Kalyana. The impetus came also from the members of the royal family holding offices and the feudatory rulers holding sway over big and small regions. The rich merchants and other wealthy philanthropists also contributed to the increase of this activity. The impetus came, of course more than anything else, from the concept of *puṇya* or merit which held high hopes for the doer in the next life. In sheer number of architectural constructions, probably this period is credited with greater achievement than any of the preceding or succeeding periods of Karnataka's history.[1] These temples are spread over a large area occupying the northern Karnataka down to parts of Shimoga and Tumkur districts and greater parts of Maharashtra.[2] They inaugurated a new building tradition in the Deccan, which was inherited and enriched by their successors, viz., the Hoysalas, the Kalachuris, the Seunas and the Kakatiyas, in the succeeding centuries.

The present work attempts a multidimensional study of the temples of this period in Raichur and Bellary districts (Fig. 1), since the region contains some of the best specimens of the Chalukya temples which have not so much attracted the attention of the scholars they deserve. Some of these temples are concentrated in places like Itagi, Kukanur, Bagali, Nilagunda, Hirehadagali, Huvinahadagali and Kuruvatti. There are also other centres like Gabbur, Mallat, Kurdi, Kurugod, Kolur and Hampi with clusters of such temples. The temples of this region are endowed with a large number of inscriptions which help to date these temples and understand their activities.

B. PREVIOUS WORK IN THE FIELD: The temples of the region attracted the attention of scholars more than a hundred years ago. James Fergusson was the first ever to refer to a temple of this region. In his *Architecture in Dharwar and Mysore* (1866),[3] he included only one temple, viz. the Mallikarjuna temple at Kuruvatti and gave a description of only the exterior of the temple along with a photographic illustration.

This was followed in 1896 by Alexander Rea's *Chalukyan Architecture; Including Examples from the Ballari District, Madras Presidency.*[4] In this work, the temples at Bagali, Magala, Hirehadagali, Nilagunda, Kuruvatti, Huvinahadagali and Halavagalu in Bellary district are discussed in considerable detail. Apart from descriptions, the work includes more than hundred neatly drawn scale drawings, giving the details of not only plan, elevation and section but also details of sculptures, decorations on pillars and several other parts of the temples. But the author did not give much importance for the chronology, he fixed only the starting point at Bagali and the closing point at Kuruvatti. Another important point which he missed was the association of these temples with inscriptions, which form an important evidence for fixing the chronology, the reason being that the epigraphs had not been published by that time.

A study of the Chalukyan Architecture, with a wider perspective of time and space, was published in 1926 by Henry Cousens under the title *Chalukyan Architecture of the Kanarese Districts.* This work includes the Chalukyan temples dating from 6th to 13th centuries and covers the modern districts of Bijapur, Belgaum, Dharwad, Raichur, Bellary, Chitradurga, Shimoga and North Kanara. He groups all these into two phases, early and later. "The term Chalukyan" as described by him, "does not refer exclusively to work carried out by that family of rulers, but embraces all that was erected within the country under their own auspices or that of their feudatories, or of other families who, for a time supplanted them in the government of these districts - for the same architects or their descendants, no doubt worked for all upon the same lines."[5] The description of temples is supplemented by a large number of drawings and photographic illustrations. So far as the temples in the region now under study are concerned, only those at Itagi and Kukanur in Raichur district and Kuruvatti in Bellary district figure in that work.

The Archaeological Department of the former Nizam's Dominion, Hyderabad, has published a brief description of temples at Kukanur and Gabbur in its annual reports.[6] The Archaeological Department of the Government of Andhra Pradesh has published a number of photographs of the Mahadeva temple at Itagi, without any description.[7]

There are several other works dealing with Indian art and architecture,[8] including Karnataka architecture, which do speak of the Chalukyan art and architecture in a general way but without going into details of the temples under study.

There are two works by S. Rajasekhara on Karnataka architecture.[9] In each of these, the author devotes a chapter for the Chalukyan architecture describing the general features.

In his work *The Indian Temple forms in Karnāṭa Inscriptions,*[10] M.A. Dhaky discusses the Indian temple forms in Karnataka's inscriptions and architecture. One of the two inscriptions forming the sources comes from Holal, located in the region under study. The author analyses Indian temple forms by a study of actual temple forms and temple form motifs used as decorative devices on temples in Karnataka. Though the time span of this work coincides with the subject under study, not much information is given regarding the temples of the region except those from Bagali, Hirehadagali and Huvinahadagali.

There have been a few research papers[11] also dealing with some sculptures and temples of the region, which will be examined in the course of study.

C. PRESENT WORK: The present work, in addition to a fresh study of those temples studied by Alexander Rea and Henry Cousens, contains also a detailed study of a number of other temples, little or not known so far, scattered all over the region and ranging from 11th to 13th centuries, along with associated inscriptions.

The temples studied in this work are from Gabbur, Kallur, Kurdi, Harvi, Mallat, Bagalavada, Kavital, Balaganur, Navali, Sankanur, Kukanur, Itagi, Koppal, Halekummata, Munirabad, Mudhol in Raichur district (Fig. 2), and Kurugod, Oruvay, Kolur, Kudatini, Talur, Hampi, Huvinahadagali, Sogi, Magala, Rangapura, Angoor, Hirehadagali, Kuruvatti, Halavagalu, Nilagunda, Bagali, Kogali, Ambali, Kottur and Ujjini in Bellary district (Fig. 3).

The work is based mainly on the field investigations. An inventory of features of temples like plan, elevation - basement, wall details, entablature and superstructure, and interior - doors, pillars, niches, ceilings etc. has been prepared. An analysis of these features has been made. In tracing the development and fixing the chronology of the temples, the architectural analysis and the information from associated epigraphs are relied upon.

The role of temples in the socio-religious and economic life of the people has been examined with the help of the contemporary inscriptions associated with temples in the region.

D. SOURCE: The temples and the contemporary inscriptions form the main sources of the present study. The bulk of work is based on the field studies. The inscriptions published in *the Annual Reports on Indian Epigraphy,*[12] *South Indian Inscriptions,*[13] *Epigraphia Indica,*[14] *Hyderabad Archaeological Series,*[15] *Andhra Pradesh Government Archaeological Series,*[16] and *Śāsana Parichaya*[17] form the main epigraphical sources. The texts of most of these inscriptions are published in the afore said volumes with an introduction in English and with or without translation, while some are noticed without text. All these have been made use of. In the course of field investigations texts of some important earlier noticed inscriptions have been prepared and even some new inscriptions have been discovered, deciphered and utilised.

2. GEOGRAPHY AND GEOLOGY

A. GEOGRAPHY: Karnataka is one of the states in the Union of India, located in southern part of the country, between Latitudes 11° 40' North to 18° 25' North and Longitudes 74° 5' East to 78° 35' East. Raichur and Bellary districts are two adjacent districts in the northern part of Karnataka state, Raichur in the north and Bellary to its south, situated between Latitudes 14° 30' North to 16° 30' North and Longitudes 75° 45' East to 77° 30' East. The region is bound by Bijapur and Gulbarga districts in the north, Dharwad district in the west and Chitradurga district in the south. In the east it is bound by Kurnool and Anantapur districts of Andhra Pradesh state.

Two major rivers form the major water source in the region. The river Krishna flows roughly west to east and forms the northern boundary of Raichur district. The river Tungabhadra flows from south-west to north-east, almost through the central part of the region and forms the present boundary between the two districts. The rain water is drained into these rivers by serveral streams of which Chikka Hagari, Hagari and Maski-Nala are the important ones.

B. GEOLOGY:[18] The main rock types occurring in the region are (i) Dharwars (ii) Peninsular Gneiss (iii) Dykes (iv) Kaladgi Series and (v) Soils.

(i) Dharwars: The different rock types constituting this system are quartzites, quartz schists, quartz porphyrites, diabasic schists, epidiorite schists, phyllitic schists, ferrugionous quartzites, chlorite, talc and talc-chlorite. This sereis of rocks occurs in Raichur district in the form of three small but prominent bands, viz., the Kushtagi band, the Maski band and the Raichur band, and also in minor patches in Gangavati, Yabbalu, Ullanur, Timmapur, Valkamdinne, Ganekal and Yermaras. These are found in Bellary district in the form of four major bands, viz. the Kunchur-Kallahalligudda range, the Mallappanagudda-Jajikalgudda range, the Sandur Synclines and Copper Mountain range and the Pennar-Hagari band.

(ii) Peninsular Gneiss: The northern and the southern portions of Raichur district consist of pink variety, while the middle portion consists of the grey variety. This type comprises the granitoids and foliated granitic gneisses of grey and light pink colours in Bellary district following the general strike of the Dharwar bands and is exposed mostly in the eastern parts of the district.

(iii) Dykes: Dykes are mostly doleritic in composition and found in the eastern portion of Raichur district and found traversing Bellary district following the general strike of the Dharwar bands.

(iv) Kaladgi Series: This series consists of pebble beds, sand stones and conglomerates. The rocks of this series occur in Raichur district over an area of 15 kms in the north-western portion of Kushtagi taluk. Another series found spread near Kachpur and Gundsagar.

(v) Soils: The reddish sandy soil is confined in the neighbourhood of Gangavati, Kushtagi, Mudgal, Jalahalli, Deodurg and Sirvar. The light loamy soil is found near Kavital and certain other places. The reddish brown soil is found in the neighbourhood of Chikhesrur and other localities. The major portion of Raichur district comprises of black cotton soil, occurring both near the hornblend schists and the gneisses.

It is interesting to note that schists and granitic-gneisses found in the region provided good material for the architectural and sculptural activities in the region.

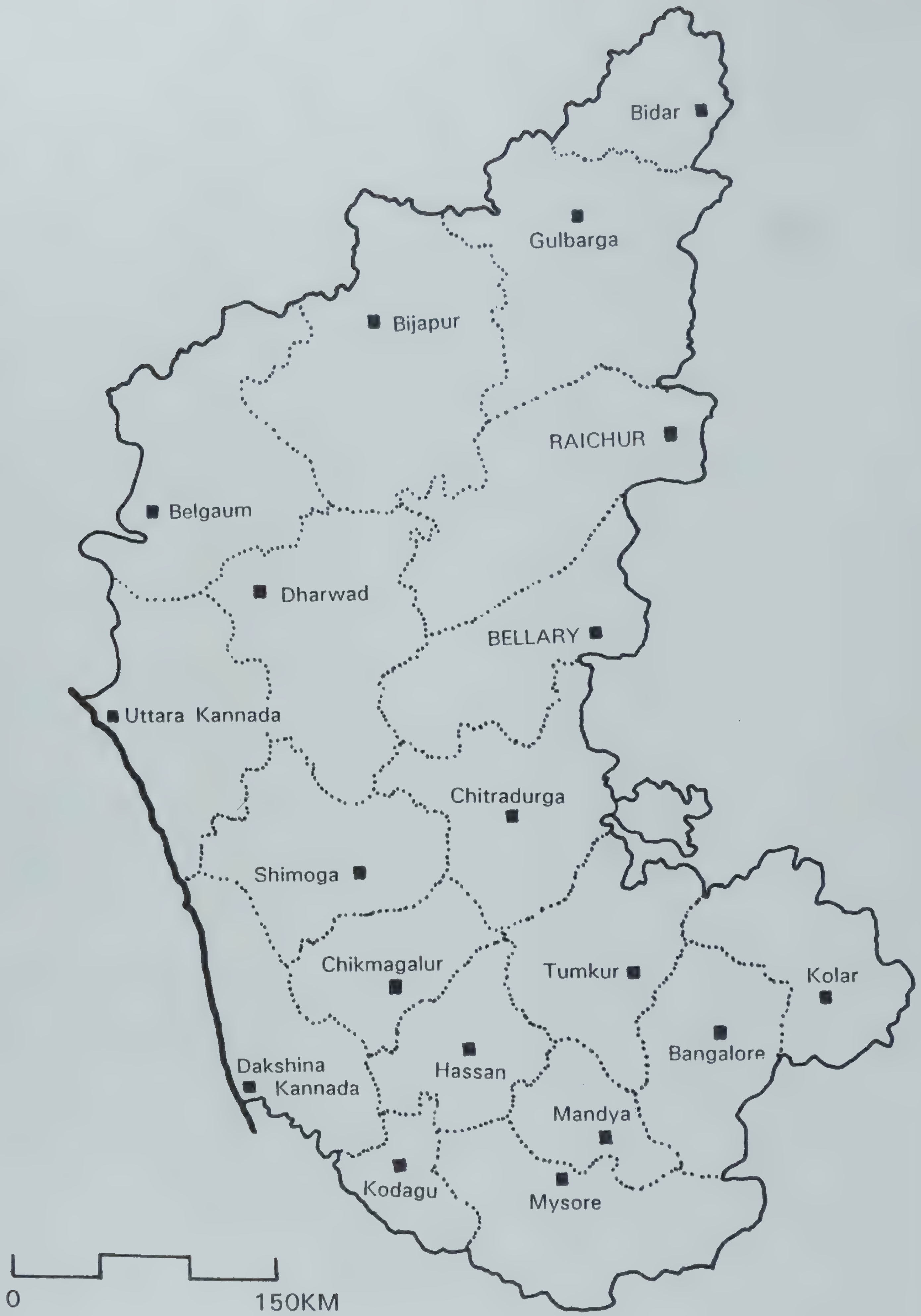

Bidar
Gulbarga
Bijapur
RAICHUR
Belgaum
Dharwad
BELLARY
Uttara Kannada
Chitradurga
Shimoga
Chikmagalur
Tumkur
Kolar
Bangalore
Hassan
Dakshina Kannada
Mandya
Kodagu
Mysore
0
150KM

Fig. 1. Map of Karnataka showing location of Raichur and Bellary Districts.

3. AN OUTLINE OF THE POLITICAL HISTORY

It is worthwhile noting in this context the political history of the period and the region concerned,[19] particularly with reference to the temple building activities of the rulers and their subordinates.

The period of our study opens with the reappearance of the Chalukyas on the political scene. This dynasty gets the appellation Chalukyas of Kalyana, firstly because their capital was housed at Kalyana in Bidar district and secondly to distinguish them from the earlier dynasty called the Chalukyas of Badami. The Chalukyas of Kalyana were indeed related to the earlier Chalukyas, the Chalukyas of Badami, though two centuries of the rule of another dynasty, viz., the Rashtrakutas, intervened in between the two Chalukya dynasties. It will be seen below that indeed the legacy of the Chalukyas of Badami was carried forward by the later Chalukyas evolving and popularising a new style of architecture in the Deccan.

In retrospect it is worthy of note that, strictly speaking, it was the Chalukyas of Badami who laid the foundation of stone architecture in Karnataka. The temples in the heart of the empire, the Malaprabha basin, comprising the famous temple towns of Badami, Pattadakal and Aihole, stand testimony to the experiments in evolving a definite style of architecture under the aegis of the Chalukya rulers. The rule of this dynasty commenced about the middle of the 6th century A.D. with Pulakesi I by building a fort at Badami. Soon the kingdom was expanded in all directions due to expansionist activities of the successive kings like Kirtivarma and Mangalesa culminating in the formation of a vast empire covering the whole of the Deccan from the Narmada to Kaveri and from the western to eastern sea under Pulakesi II, who combated the famous Harshavardhana in the north and the dauntless Pallavas in the south.

After a short eclipse of the empire resulting in the end of Pulakesi II's rule due to the onslaught of the Pallavas, the Chalukya rule was revived and continued by the successors until the last ruler Kirtivarma II, who was overpowered by the Rashtrakutas of Malkhed. The latter held their sway over most of the erstwhile Chalukya empire for the next two centuries (757-973 A.D.).

Apart from the political supremacy, the Badami Chalukyas were known for their patronage to art and culture. Their contact (even though as the result of conflict with the Pallavas) resulted in the movement of artists from one region to another, and mutual influences are most visible in the fields of sculpture and architecture. The Chalukya rulers, their queens and officers were great builders and they became pioneers in bringing up a distinct school of architecture, giving to posterity some of the best specimens of Indian architecture like Durga, Ladkhan and Meguti temples at Aihole; Virupaksha, Mallikarjuna and Galaganatha temples at Pattadakal; not to speak of the still earlier cave-temples at Badami.

The Rashtrakutas, who succeeded the Chalukyas of Badami, became one of the most powerful powers in the contemporary world. The superior strength of the arms had its impact, as far north as the Gangetic plains, through the warfare of such mighty kings like Dhruva, Govinda III, Indra III and deep into the south upto Kanchi and Tanjore through the activities of Krishna III.

The Rashtrakutas indeed followed the footsteps of their predecessors, the Chalukyas, in artistic pursuits. They must have built several temples as can be gathered from epigraphs, but it is strange that a very few Rashtrakuta monuments have come down to us.

A. THE CHALUKYAS OF KALYANA: Taila II (973-997 A.D.), a descendant of the Chalukya family was biding time. He was functioning as governor of a small unit of Melpati under the last Rashtrakuta king Karkka II. He successfully overthrew him, established his own authority over the kingdom in 973 A.D. In this new epoch of the Chalukyas of Kalyana, the Deccan, and so Karnataka too, witnessed new heights of glory both in political and cultural attainments. Thanks to the generous attitude and the aesthetic sense of the rulers, the feudatories and the philanthropists, the temple building activity received unusual

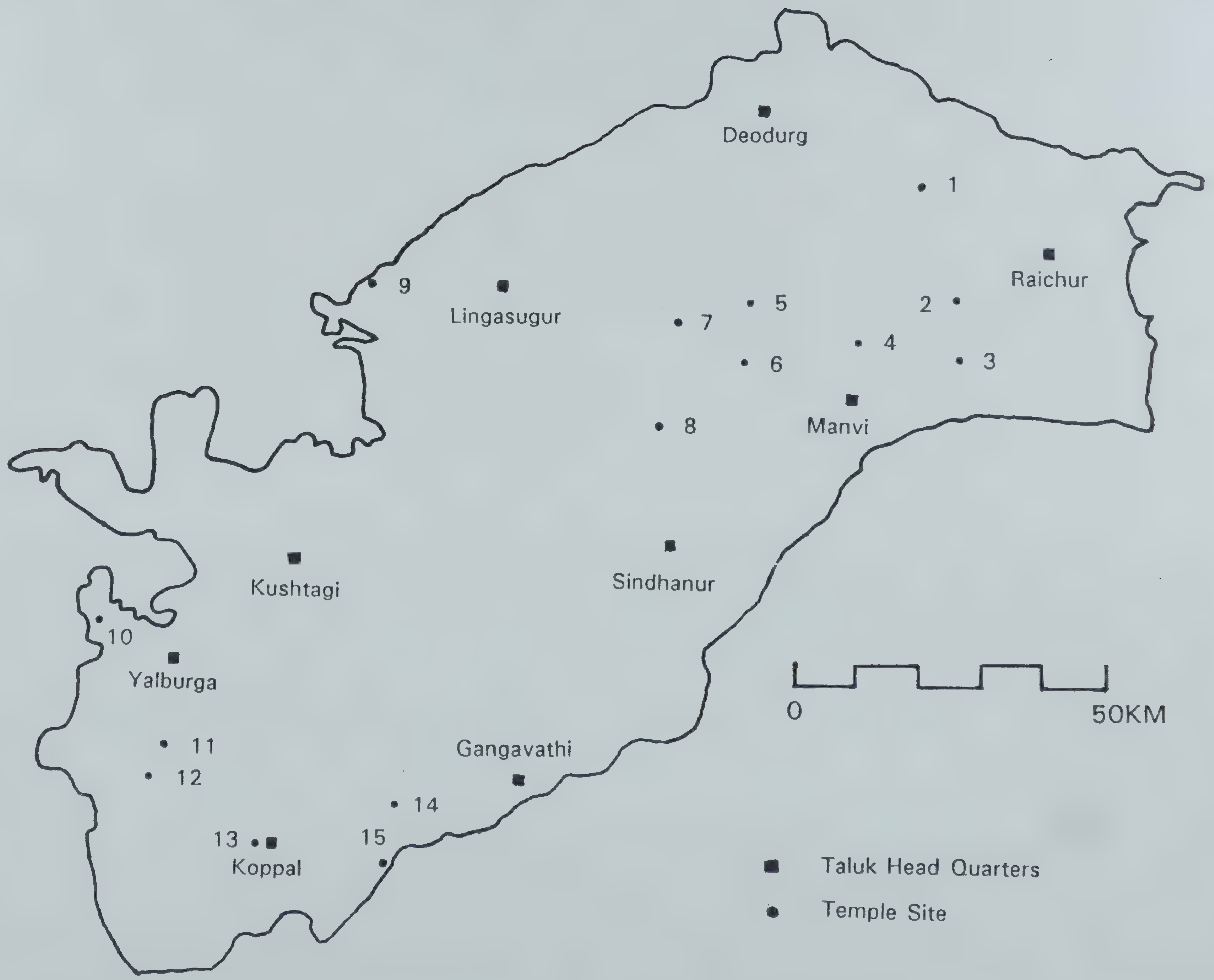

Deodurg
Raichur
Lingasugur
Manvi
Sindhanur
Kushtagi
Yalburga
Gangavathi
Koppal
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
0
50KM
■ Taluk Head Quarters
● Temple Site

Fig. 2. Map showing location of Temples in Raichur District. 1. Gabbur, 2. Kallur, 3. Kurdi, 4. Harvi, 5. Mallat, 6. Bagalavada, 7. Kavital, 8. Balaganur, 9. Navali, 10. Sankanur, 11. Kukanur, 12. Itagi, 13. Koppal, 14. Halekummata, 15. Munirabad.

impetus and today the largest number of surviving monuments in the Deccan including Karnataka, Andhra and Maharashtra are those constructed in this period.

On the foundation laid by Taila II, his successors built up the edifice. During the rule of Jayasimha II (1015-1044 A.D.), Rajendra Chola invaded the Chalukya territory and marched into the present Raichur district. In a battle fought at Maski Jayasimha successfully drove out the Chola army.

Somesvara I (1044-1068 A.D.) had a stiff opponent in the Chola king Rajadhiraja. This opened up a war front on the southern borders of the Chalukya kingdom and almost every successive Chalukya king had to fight with his Chola contemporary. In 1045 A.D. Somesvara I was camping at Puvina-padangile (Huvinahadagali in Bellary district) after capturing Sivapa who might be one of the Chola generals.[20] The Chola king Rajadhiraja invaded the Chalukyan kingdom, sacked its capital Kalyana and performed the *Vīrābhishēka* in the enemy capital and assumed the title *Vijayarājēndra*. An image of *dvārapāla*[21] was carried away by him from Kalyana for using it in one of the temples in his capital. However, the Chalukya records show that the Tungabhadra area was well under their control. Once again, after few years, Rajadhiraja accompanied by his younger brother Rajendra II invaded the Chalukya territory. A war took place at Koppam, identified with modern Koppal, in which Rajadhiraja was killed. Then Rajendra II took the lead and defeated the Chalukyas according to the Tamil records. Rajendra II is said to have defeated Somesvara twice. He marched against the fort of Kummata, a stronghold of the Hoysalas, in Raichur district. Somesvara pursued him there and defeated and drove him out. Hoysala Vinayaditya had accepted the suzerainty of the Chalukyas.

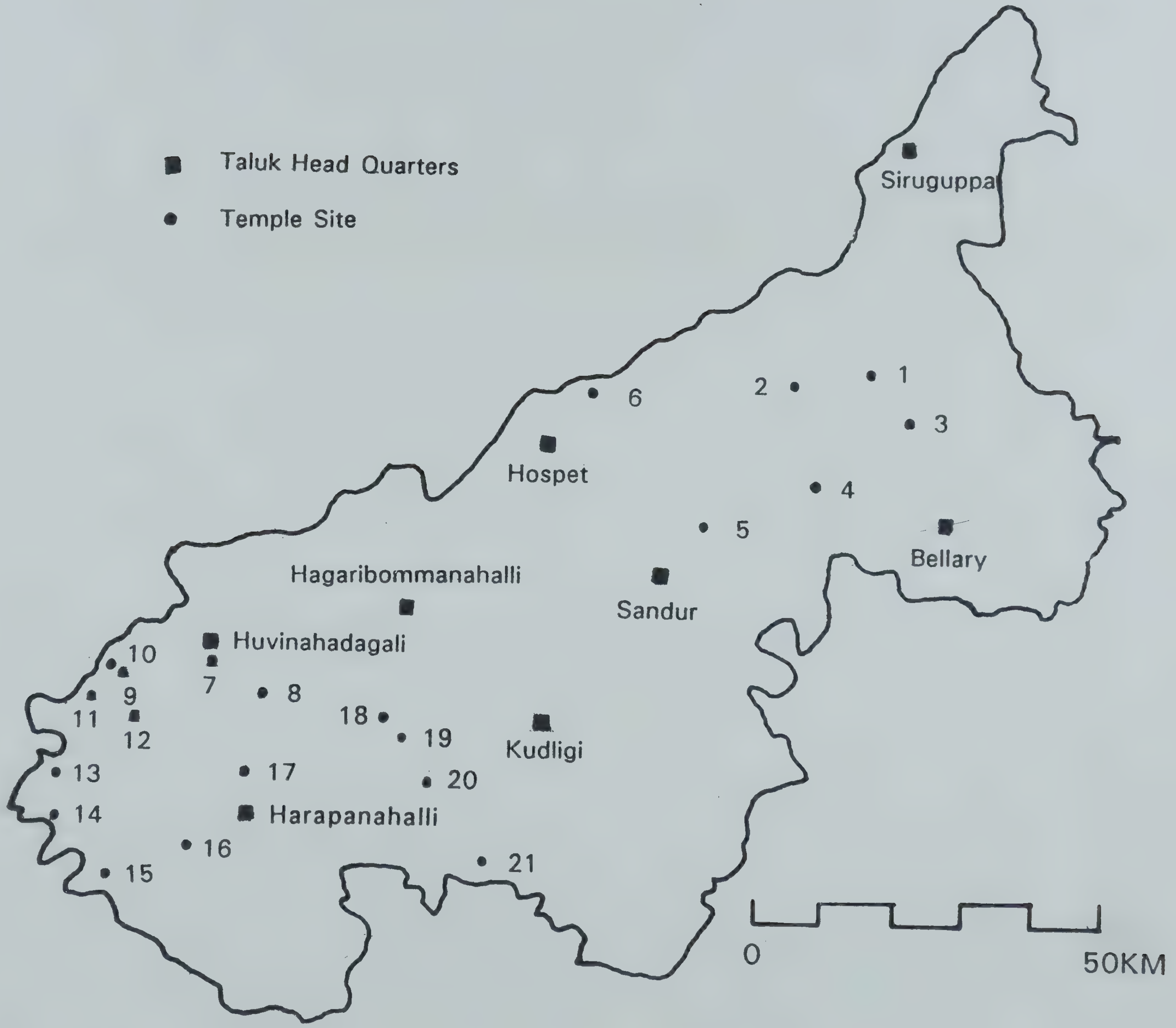
In the north, the Paramaras were the hereditary enemies of the Chalukyas. In about 1050 A.D., Somesvara proceeded against Bhoja and succeeded in capturing Mandava and burning Dhara, the Paramara capital.

Somesvara interfered in the affairs of Vengi. When its ruler Rajaraja I passed away in 1061 A.D., Somesvara upheld the cause of Saktivarma II, son of Vijayaditya VII, against the claims of Rajendra Choḷa, son of Rajaraja, and succeeded in installing Saktivarma on its throne.

Ketaladevi, the queen of Trailokyamalla Somesvara was governing the *Kuṭṭuṁbitti agrahāra* Bannigola (Bannigol in Lingasugur taluk) situated in Karadikal-300.[22] The king who was camping at this place in 1055 A.D., while returning after quelling the disturbance at Kummata, made a grant of land to the temple of Siva constructed by Doda Tippa-gavunda and others.[23] In 1046 A.D. Somesvara's younger brother Samaraikamalla Jayasinghadeva was governing Bannigola from Pannaleya-kote.[24]

Somesvara was smitten by an incurable disease. He ended his life by performing *paramayōga,* by drowning himself in the Tungabhadra river at Kuruvatti on the 29th March 1068 A.D.[25]

Somesvara I was succeeded by his eldest son Somesvara II (1068-76 A.D.) but the latter's younger brother Vikramaditya VI was more enterprising. Vikramaditya VI (1076-1127 A.D.) rose up in arms against his brother, dethroned him and assumed the reins of the Chalukya kingdom. He silenced the unruly elements inside the kingdom and entered into matrimonial alliances with more prominent ruling families like the Kadambas of Goa. There was not much disturbance on the northern borders. In the south the Chola front was also silent, each realising the strength of the other, but Vikramaditya had to face confrontation inside the kingdom itself. It was from the Hoysala chieftains who were slowly rising to power in the region south of the Tungabhadra and were entertaining territorial ambitions. Ballala I of this family marched across the Tungabhadra and forced the Pandyas of Uchchangi to accept his suzerainty. Enraged by this, Vikramaditya sent his trusted feudatory Achugi II of the Sinda family, who defeated Ballala, drove him back and forced him to accept the Chalukya suzerainty. Vishnuvardhana, successor of Ballala, continued the expansionist activity. He invaded the territories of the Kadambas of Hangal, took the town of Bellary, captured the fort of Kummata and occupied the Belvola


Taluk Head Quarters
Temple Site
Siruguppa
Hospet
Bellary
Sandur
Hagaribommanahalli
Huvinahadagali
Kudligi
Harapanahalli
1
2
3
4
5
6
7
8
9
10
11
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14
15
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17
18
19
20
21
0
50KM

Fig. 3. Map showing location of Temples in Bellary District. 1. Kurugod, 2. Oruvay, 3. Kolur, 4. Kudatini, 5. Talur, 6. Hampi, 7. Huvinahadagali, 8. Sogi, 9. Magala, 10. Rangapura, 11. Angoor, 12. Hirehadagali, 13. Holal, 14. Kuruvatti, 15. Halavagalu, 16. Nilagunda, 17. Bagali, 18. Kogali, 19. Ambali, 20. Kottur, and 21. Ujjini.

country right up the Malaprabha river. Vikramaditya personally led the army and defeated Vishnuvardhana in about 1122 A.D. The latter lost the newly acquired territories and he had to remain satisfied with the subordinate position under the Chalukya king.

About fifty years rule of Vikramaditya VI was prosperous. Large number of temples came to be built in this period, many more were renovated and patronised. Vijnanesvara, the law-giver of the Chalukya-court, exclaims in hyperbolic terms that there existed neither in the past nor present, nor would there be in the future, a city like Kalyana, and that a king like Vikramaditya was neither seen nor heard of.

Inscriptions of Vikramaditya VI are found all over Raichur and Bellary districts. Most of them refer to temples belonging to different religious sects like the Jaina, Saiva and Vaishnava. Good number of these temples have survived and they form the subject of the present study.

Vikramaditya had about a dozen queens, who were also responsible for the construction of temples or for their maintenance by giving munificent grants. Piriya-Ketaladevi, one of his queens, was ruling over Siruguppa in Tekkekallu-12, a subdivision of Ballakunde-300, and made a grant of land for the services in the temple of Ketalesvara, which appears to have been constructed by her, or by some one else, in her name.[26] His another queen, Abbaladevi was administering the village Linga (modern Lingasugur) situated in Karadikal-400 as her *bhattagrāma,* i.e. personal fief.[27]

To mark his spectacular achievements, Vikramaditya VI started reckoning of his own, from the date of commencement of his rule (1076 A.D.) by wiping out the prevalent Saka era as an inscription[28] puts it.

Somesvara III (1127-39 A.D.), the son and successor of Vikramaditya VI, was comparatively a mild ruler. He was attracted more towards literary pursuits than achievements on the battlefield. He bore the title *Sarvajña chakravarti* and a monumental encyclopaedic work *Mānasōllāsa* or *Abhilāshitārtha Chintāmaṇi* stands to his credit. Nevertheless, he maintained the territorial integrity of the kingdom.

Taking advantage of this situation Hoysala Vishnuvardhana tried to raise his head once again by invading the region beyond the Tungabhadra, but he was promptly put down by the Chalukya army.

The history of the Chalukyas of Kalyana after Somesvara III is a story of decline and disintegration. There was no danger from across the borders but plots were hatching within, ultimately leading to the disintegration of the kingdom itself.

Jagadekamalla II (1139-49 A.D.), the son and successor of Somesvara III was in no way outstanding. Hoysala Vishnuvardhna kept up his onslaughts and even succeeded in conquering Banavasi and Hangal divisions. However, Jagadekamalla did not allow the Hoysala occupation of these regions.

The next ruler Taila III (1149-62 A.D.) was practically the last ruler of the Chlukya house though his son Somesvara IV ruled as king for about a year in 1182 A.D. after a long interregnum of over twenty years.

This interregnum was caused through a sort of palace coup by Bijjala II of Kalachuri family who was closely related to the ruling family and was holding important offices under the Chalukya rulers from the days of Somesvara III.

B. THE KALACHURIS: The ancestors of the Kalachuri family claimed connections with the Kalachuri family of the central India, but had come and settled here in the Chalukya kingdom as governors of Tarikadu *kampana* representing the present Sholapur region of the present Maharashtra state with Mangalavada as its headquarters.

Bijjala I of this family was a feudatory of Somesvara I. He is described as *mahāmaṇḍalēśvara* governing the area around Mangalavada in 1057 A.D. His son Karna or Kannama governed the same area from the same capital. Jogama (c. 1080-1118 A.D.), son of Karna or Kannama, was a faithful feudatory of Vikramaditya VI. He gave his daughter Savaladevi in marriage to Vikramaditya VI. Permadi (1118-30 A.D.), son of Jogama, continued to be a feudatory of Vikramaditya VI and Somesvara III. He came closer to the ruling family by marrying Nagaladevi, daughter of Vikramaditya VI. This indeed enhanced the prestige of the Kalachuri family and provided scope for greater involvement. An inscription[29] of Permadi, which does not mention the ruling king, indicates the growing importance and prestige of the Kalachuri family.

Bijjala II (c. 1130-67 A.D.), son of Permadi, began his career as a *mahāmaṇḍaléśvara* under Somesvara III and Jagadekamalla II. When the next ruler Taila III ascended the throne, Bijjala's ambitions swore high. He was senior in age to the ruling king and designed usurpation. He even started behaving as an independent ruler and in a shortwhile overthrew Taila III, put down the Chalukya claimants and himself ascended the throne at Kalyana. This brought a virtual end to the Chalukya rule in the Deccan.

Bijjala was an orthodox follower of religion and he did encourage temple building activity and made several donations to temples of different faiths.

A significant development in this period was the rise of a socio-religious reformer, Basavesvara, who was in the service of Bijjala. In contrast to the prevailing practice Basavesvara disapproved the superstitions and meaningless rituals of the orthodox school. He advocated *bhakti* to the god and did not believe in class distinctions. To him all devotees were equal in the eyes of the god. These new reformist ideas were too difficult to be accepted by the orthodox people like Bijjala. Basavesvara had to leave finally the capital and Bijjala is said to have been assassinated.

Bijjala was the only king worth the name in the Kalachuri family. The whole regime of the family covered a short period of little over twenty five years. During this period ruled Sovideva, son of Bijjala, Mailugi, the brother of Bijjala, Mallikarjuna or Mailugi, Sankama, Ahavamalla and Singhana, all brothers of Sovideva. The last of the rulers we hear of was Bijjala III, son of Sovideva.

The usurpation by Bijjala eclipsed the Chalukya power. Taila III was perhaps killed and his sons including Somesvara IV appear to have fled for safety. Bijjala assumed power all right but could not control the whole kingdom. The other ambitious feudatories of the Chalukyas took advantage of the situation and built themselves up as independent rulers. Prominent among them were the Seunas (Yadavas) in the northern part of the Chalukyan kingdom and the Hoysalas in the southern.

At such a juncture Chalukya Somesvara IV made his appearance on the political scene and declared himself as the ruler of the erstwhile Chalukyan empire. But this was a short lived glory. Seuna Bhillama V and Hoysala Ballala II were already making headway towards Kalyana. Bhillama finally succeeded in occupying Kalyana. Somesvara fled the capital to settle in Banavasi. He probably lived till about 1200 A.D.

Thus came to an end the epoch of the Chalukyas leaving a lasting imprint on the life and culture of the people of the Deccan.

C. THE SEUNAS (YADAVAS): The Seunas began their career as the feudatories of the Rashtrakutas in about 835 A.D. and continued to be so under the Chalukyas also. They originally belonged to Seunadesa, the region around Nasik and taking advantage of fluctuating fortunes of the Chalukya empire, finally assumed the imperial status in the last quarter of the 12th century.

The early members of this family served the Chalukyas faithfully. By dint of their ability and service they slowly rose to prominence. The family started coming to lime light with the ambitious chief Bhillama V, who appeared on the scene when the Chalukya power was waning. He refused to accept the suzerainty of the Kalachuries and prepared himself to combat Somesvara IV. Battles were fought between him and Somesvara IV. Though the Chalukya inscriptions claim victory for Somesvara, events show that Bhillama gained an upper hand. He firmly established his hold on the northern portions of the Chalukya empire like the region of the present Maharashtra and the districts of Bidar, Gulbarga and Raichur and finally occupied Kalyana. He now came face to face with another ambitious adversary, Hoysala chief Ballala II, who was not slow in taking advantage of the situation. He moved swiftly across the Tungabhadra and occupied Belvola. He pitched his camp at Lakkundi. A severe fight took place between the contending heroes at Soratur near Lakkundi in which Bhillama suffered a setback. Nevertheless it is to his credit that he laid the foundation of independent Seuna kingdom. His inscriptions are found in the northern districts such as Nanded, Sholapur, Bidar, Gulbarga and Raichur.

Bhillama's son Jaitugi (1192-99 A.D.) could not dislodge Ballala but confronted the Kakatiya ruler Rudra on the eastern borders. He is credited with killing Rudra and his brother Mahadeva and establishing on the Kakatiya throne Mahadeva's son Ganapati.

Jaitugi's son Singhana II (1199-1247 A.D.) was the most prominent king of the Seunas. Having firmly established himself in the territories gained by his grand father, he took steps to expand his kingdom in all directions. His northern contemporaries were Subhatavarma, his son Arjunavarma, and latter's son Devapala. Singhana fought battles with all the three. Though these battles did not bring him any territorial gain, they freed the northern borders of his kingdom from outside attacks. On the eastern side where Kakatiya Ganapati ruled the situation was calm. Though in the conventional way, Singhana is credited with the victory over the Kakatiyas, it does not seem to be of much consequence. But significant developments took place on the southern side.

Hoysala Ballala had strongly entrenched himself in Belvola. Singhana followed a strategy of subduing all the Chalukyan feudatiories like the Kadambas of Hangal and the Sindas of Belagutti and isolated Ballala. It now became easy for Singhana to overpower him. Ballala had to withdraw below the Tungabhadra and finally the Tungabhadra became the border between the Seuna and the Hoysala kingdoms.

Singhana's son Jaitugi died a premature death and the latter's son Kannara (1247-61 A.D.) succeeded Singhana. The Seuna kingdom had reached the maximum expansion under Singhana but the border skirmishes continued. Records speak of Kannara fighting with the Vaghela chief Visaladeva of Gujarat and also with the Hoysala king Somesvara on the southern borders. Conflicting claims of victory have been recorded in the inscriptions of both the sides but there was no material change in possessions.

Kannara's brother Mahadeva (1261-1271 A.D.) is credited in a conventional way with victory over the Kakatiyas led by queen Rudramadevi, but reverse seems to be the case. There is an inscriptional evidence at Bidar to show that the Kakatiya General Bhairava made deep inroads into the Seuna kingdom.

Mahadeva's son Amana was ousted soon after occupying his throne by Kannara's son Ramachandra (1271-1312 A.D.), virtually the last of the Seuna rulers. He is said to have fought several battles with his neighbours on all the borders. His fights with the Hoysalas were of little or no consequence, but he had to pay heavily for his adventures on the eastern side. The Kakatiya army not only forced Ramachandra to retreat but occupied considerable portion of the Seuna kingdom. An inscription[30] on the fort wall at Raichur speaks of the fort constructed by Kakatiya General Vithala Dandanayaka, which is a testimony to the Seuna setback.

A greater danger was awaiting Ramachandra from the northern side. It came in the form of an invasion by Alauddin Khilji (1295 A.D.) which was followed by series of attacks by his General Malik Kafur. Protests of Ramachandra were of no avail and he had to submit to the invader. This was a major setback. The successive invasions reduced Ramachandra to the status of a subordinate of the Delhi ruler. He was forced to become the handmade of the Delhi Sultan, who utilised him mercilessly to destroy the kingdoms of the further south, viz., the Hoysalas and the Pandyas.

Ramachandra's son Singhana III made a vain bid to retrieve the kingdom but met with a tragic end at the hands of the invader. The Seuna kingdom became a part of the Delhi empire. Singhana's son Mallugi III appeared to have retained some importance under Mohammad Bin Tughluk for some time.

The Seuna rulers continued the traditions of the Chalukyas. They supported religious and cultural institutions and patronised education and literature. They sponsored the temples constructed by their predecessors and encouraged their feudatories. Several temples came up during this period.

A significant development which took in this period in the field of architecture was the rise of a new style known as Hemadpanti style which exhibits a straight deviation from the Chalukyan style though mostly conforming to that tradition. The temples got this new nomenclature because of their sponsor Hemadri, the learned minister of Ramachandra, who popularly came to be known as Hemadpant in the later days in the Maharashtra region. These temples, however, fall outside the area of our study.

D. THE HOYSALAS: The activities of the early Hoysala rulers have been narrated earlier. Like the Seunas, they also started their career as the subordinates of the Chalukyas of Kalyana and rose to imperial status in the beginning of the l3th century. The family comes to lime light with the activities of Ballala I and his brother Vishnuvardhana, whose confrontation with Vikramaditya VI is mentioned earlier. The Kalachuri usurpation of the Chalukya throne encouraged them also. Though they accepted the authority of the Kalachuris nominally, they started functioning as independent rulers. The ambitious Ballala II of this family came to power when the Kalchuri power was waning and Chalukya Somesvara IV was staging a comeback. Like Seuna Bhillama V, he also took advantage of the political conditions and started expanding his hegemony northwards. As stated above, he was successful in occupying Belvola on the northern side of the Tungabhadra, which area he held for considerable time by defeating Bhillama V. But as narrated earlier, Singhana II forced him down the Tungabhadra. Ballala's kingdom thus extended upto the Tungabhadra in the north and the Kaveri in the south. He functioned as an independent ruler from his capital Dorasamudra.

Ballala's successors had to do little with the Seunas, their northern neighbours, though the inscriptions speak of several skirmishes between them. With Somesvara onwards the Hoysala attention was diverted further south to the Chola kingdom in the affairs of which they were deeply involved.

Ballala III, virtually the last of the Hoysala rulers, also became a victim of the invasions of Malik Kafur resulting in the extinction of the Hoysala kingdom.

The Hoysalas have gone into history as builders of distinction. Indeed they followed the Chalukya traditions but gave new dimensions by adding their own architectural excellence to the extent of creating a new style of their own, called the Hoysala style.

The Hoysala impact in the period and region of our study is very little. Vishnuvardhana and Ballala II had made inroads in the Bellary and Raichur districts of the present day but it was only a passing phase. But it is interesting to note that even this passing phase has left behind its footprints in the form of a few temples ascribable to the Hoysala rulers. They are studied in this work in appropriate places.

E. MINOR DYNASTIES: In early Indian polity, particularly in Karnataka, feudatory rulers have played an important role in all the fields of activity. In the name and the authority of the ruling king they contributed much to the growth of the region under their jurisdiction. An account of some such feudatories, who governed the area under study is given below.

(i) THE HAIHAYAS OF MORATA: The chiefs belonging to the Haihaya family are known to have ruled the regions Aral-300 and Mirinthe-1300, roughly comprising the modern Sedam and Chitapur taluks in Gulbarga district, during 11th and 12th centuries A.D. At the same time another family of the Haihayas was ruling Morata-300, the region surrounding Mallat in Manvi taluk, in Raichur district. The Haihayas governed from their capital at Mallat. Their allegiance was first to the Chalukyas, and later to the Yadavas.

Mahāmaṇḍaleśvara Revarasa of the Haihaya family was governing the province of Ededore-2000 in 1052 A.D., during the rule of Chalukya Somesvara I.[31] As he was in charge of a large province Ededore-2000, he must have been a powerful chief.

(ii) THE SINDAS OF ERAMBARAGE: The Sindas of Erambarage ruled over Bagadage-70, Kisukadu-70, Nareyamgal-12, Kelavadinadu and such other regions,[32] comprising parts of modern Dharwad, Bijapur and Raichur districts. Erambarage, modern Yalburga in Raichur district, was their capital. Another branch was settled in Bellary district and the adjacent area, which was subsequently known as Sindavadi-1000.

At the command of Chalukya Vikramaditya VI, Achugideva (Achugi II) of this family drove back the Hoysalas, captured Gove, defeated Lakshma, pursued the Pandya, crushed the Malepas and took Konkana.[33]

(iii) THE KADAMBAS OF KARADIKALLU: A family of the Kadambas governed Karadikallu-300 also known as Karadikallu-400 in some inscriptions. Karadikallu is the present Karadakal in Lingasugur taluk of Raichur district.

These chiefs had titles like *Kadaṁba-rābharaṇa, Banavāsi-Puravarēśvara, Toredaḍiya Bhīma* (Bhima on bank of the river) *Navileya Pārtha* (Arjuna of Navile), *Manneya goḍati* (axe to the Chieftains) and *Krishṇanady-ubhaya-taṭa-rājahaṁsa* (the royal swan of both the banks of the river Krishna). The last title makes it clear that they ruled over a region spread on either bank of the river. These chiefs owed their allegiance first to the Chalukyas and then to the Yadavas.

(iv) THE NOLAMBAS: The Nolambas were the powerful feudatories, who also ruled independently for some time, now and then. As feudatories, they first ruled under the Gangas and the Rashtrakutas and finally under the Chalukyas of Kalyana, totally for more than three hundred years from 8th to 11th centuries A.D. They ruled from their capital Henjeru or Hemavati in Madakasira taluk of Anantapur district, in Andhra Pradesh. The division ruled by them was known as Nolambavadi-32000[34] comprising mainly Chitradurga, Tumkur and Kolar districts of Kanrantaka with adjoining areas of Anantapur and Chittor districts of Andhra Pradesh; North Arcot and Dharmapuri districts of Tamilnadu; and Bangalore, Hassan and Bellary districts of Karnataka.

An inscription at Bagali,[35] dated 1018 A.D. in the reign of Chalukya Jagadekamalla Jayasimha, states that his feudatory Jagadekamalla Nolamba Pallava Permadi Udayaditya was ruling over Gangavadi-96000, Kadambalige-1000, Kogali-500, five villages of Masiyavadi-140, Ballakunde-300, and Kudihara-70 in Ededore-2000. It also states that Udayaditya was ruling from his capital at Kampili. At this time Nolambas shifted their capital from Hemavati to Kampili in Bellary district.[36]

(v) THE SINDAS OF KURUGODU: Another branch of the Sinda family was ruling Ballare-*nāḍu,* the region around the present Bellary district during 12th century. Kurugodu was their capital and the division was called Sindavadi-1000.

(vi) THE PANDYAS OF UCHCHANGI: The Nolambas disappear from Bellary district during the third quarter of the 11th century giving way to the Pandyas, who appeared in the region in the last quarter of the same century and ruled over Nolambavadi-32000, from their capital at Uchchangi in Harapanahalli taluk, for a century as the feudatories of the Chalukyas of Kalyana.

(vii) THE KADAMBAS OF KADAMBALIGE: A branch of the Kadambas ruled over the Kadambalige-1000, which comprised parts of Bellary district, with Kadambagere in Harapanahalli taluk as its chief town.[37]

(viii) KAMPILADEVA: There was another small kingdom governed by Mummudi Singeyanayaka. Doravadi, situated in Ballakunde-300, was the stronghold of his principality. Mummudi Singeyanayaka (c. 1280-1300 A.D.) expanded his territory as far as Harihar in Chitradurg district. His son and successor, Kampiladeva (c. 1300-1327 A.D.) extended his kingdom including parts of Shimoga, Bellary, Anantapur, Dharwad and Raichur districts. Baha-ud-din, a nephew of the Delhi Sultan, revolted against the Sultan and took refuge under Kampiladeva. Sultan Mohammad Bin Tughluk attacked Kummata[38] the capital of Kampiladeva repeatedly. Finally, Kampiladeva and his son Ramanatha fell upon the enemy and wrought havoc in the enemy's ranks before they themselves laid down their lives in the battle.

4. ECONOMY AND SOCIETY

Essential factors for the existence and growth of art and architecture are prosperous economic conditions and a well organised social set up.

A. ECONOMY: The Chalukyas of Kalyana and their successors ruled over a vast empire which needed very efficient administrative set up. There were several ministers at the centre, such as *pradhāna mahāmātya, daṇḍanāyaka, sandhivigrahi, manevergaḍe, tantrapāla, pasāyita* etc.[39] Apart from these, there were several feudatory chiefs governing the areas under their control. At the local level there were *manneya, nāḍagāvuṇḍa* or *nāḍaperggaḍe, nāḍaprabhu, adhikāri, gāvuṇḍa, sēnabōva, ūroḍeya, mahājanas* etc.[40] Besides these, there were many officers in charge of various departments at different levels. In this regard we may quote an inscription (1112 A.D.)[41] from Gudihalli in Bellary district as an example. It states that while *daṇḍanāyaka* Anantapalayya was administering the *vaḍḍāravuḷa* tax of the seven and a half lakh (*saptārdha lakka*) country, his subordinate *dandanayaka* Aliya Madirajarasa was in charge of the administration of the same tax only in the provinces of Banavasi-12000, Halasige-12000 and Nolambavadi-32000. The latter's subordinate official, *daṇḍanāyaka* Palimarasa was administering the *vaḍḍarāvuḷa* tax of Nolambavadi-32000, and under his instruction, Chavundamayya-nayaka is stated to be administering the *vaḍḍarāvuḷa* tax of Kadambalige-1000 and Kogali-500. Such administrative set up needed lot of funds. This was possible only through the collection of several taxes. The taxes imposed during the period under review were numerous.[42] The people must have produced or earned a good sum and led a prosperous life, otherwise it would not have been possible for them to pay such a heavy tax.

Agriculture was the main occupation of the people. The greater production in the lands was encouraged by providing facilities through excavation of tanks, construction of irrigation canals and the like, which resulted in the greater fertility of the land. Some such deeds are recorded in the epigraphs. Sovimayya *daṇḍanāyaka* excavated a well in a tank and raised a flower garden at Morigere (1046 A.D.).[43] The tank called Gundiyakere at Talakallu was repaired by *mahāsāmanta* Bammadeva and *ūroḍeya* Chavundayya and a gift of land was also made by them for its maintenance (1052 A.D.).[44] Revagavunda constructed a tank outside the village Kogali (1147 A.D.).[45] Similarly, the tanks at Bagali,[46] Ambali,[47] and Sogi[48] were given grants for their maintenance. These are some of the examples to show how the people, both laymen and officers, came forward for the excavation of tanks and for their upkeep. There are evidences regarding the construction of weirs and canals also for the purpose of irrigation. An inscription[49] (1088 A.D.) at Munirabad records that Adityabhatta, alias Chauvedibhatta, father of Somesvara had dug out an irrigation canal from the river Tungabhadra near Pulige, the present Huligi near Munirabad. Similarly an inscription (1199 A.D.)[50] from Hampi records gift of wet land (*gadde*) under a weir at Hampi called *Haṁpeya-kaṭṭe,* to the gods Virupaksha, Hampadevi and Bhairava.

Land was classified into different categories depending on the nature of soil and irrigation facilities, for example, *tōṭa* (garden), *gadde* (wet land) and *beddalu* (dry land),[51] and these different varities were taxed at different rates for the purpose of land revenue. An inscription (992 A.D.)[52] at Kogali records that the land revenue for a garden of 1000 betel leaf creepers, a *mattar* of sugarcane garden, a *mattar* of wet land and a *mattar* of dry land was fixed at the rate of three *gadyāṇas,* one *gadyāṇa,* one *dharaṇa* and one *paṇa* respectively. Further it mentions that there was no revenue for the land which did not give any yield.

Regarding the ownership of the land, there existed state ownership, private ownership and a system of joint tenure.[53] The officers were assigned ownership of lands, sometimes entire village, for their services. The princes, queens and other royal kith and kin owned lands under *kumāra vṛitti,*[54] *kuṭṭumbitti* (*kuṭuṁba vṛitti*),[55] and *bhaṭṭagrāma.*[56] Some times the soldiers were given villages for their enjoyment as *aṇugajīvita*[67] and individuals held land under soldier's property called *bhaṇṭāsva*.[68]

The *mahājanas* and the *gāvuṇḍas* held the joint tenure of land of some villages. The ownership of land held by the *gāvuṇḍas* or *prabhus* is seen from inscriptions, which record purchase of land from them before making a gift to gods even by the *mahāmaṇḍaleśvaras* and the ministers.[59]

An inscription[60] (1068 A.D.) at Bagali mentions that the fields of the *brāhmaṇas* were cultivated by the *śūdras* on lease. The cultivator had to give a certain amount to the owner as agreed upon, apart from the taxes he owed to the state. These conditions made him to produce more by better methods of cultivation like irrigation, etc. This private ownership gave great impetus towards greater economic prosperity.

Trade and commerce flourished during the period under review. There were several mercantile guilds like *nakhara, gavare, mummuriḍaṇḍa, seṭṭi, telliga, taṁbuliga, nānādēsi* etc. The *nānādēsis* included merchants from different countries like Lada (Lata), Chola, Malayala, Telunga and Kannada.[61] The government exchequer earned quite a good sum by imposing several taxes on the business carried on by these people. The prosperity of these merchants is evident from the acts of making several contributions or self imposed taxes to the temples.[62]

The prosperous economic conditions through agriculture and trade and efficient administration enabled the kings, queens, princes, feudatory chiefs, ministers, generals officers village communities, mercantile guilds, many other guilds and individuals to engage themselves in the activities of construction of temples and making munificent grants for their maintenance.

B. SOCIETY: The traditional *chaturvarṇa* based on the principle of division of labour was of course the characteristic feature of the society. By and large the *brāhmaṇas* engaged themselves in Vedic and other studies and philosophical and spiritual pursuits. They used to be in charge of temples and *maṭhas* and conducted religious and educational activities. An interesting feature of the period of establishing educational institutions was formation of the *agrahāras* by granting a whole village or villages in favour of the learned *brāhmaṇas* who would impart education in elementary and higher learning. There are numerous instances of establishment of such *agrahāras* by inviting specialised scholars in different learning and accommodating them in such villages. For example, a group of three hundred *brāhmaṇas* who came from the Dravidian lands, fully versed in the books of diverse Vedic schools, were given the village Nirgunda (Nilagunda), forming an *agrahāra* by Chalukya king Vikramaditya VI.[63] *Brahmapuris* and *ghaṭikāsthānas* were other types of institutions for imparting education in towns and villages.

An inscription (1057 A.D.)[64] from Hirehadagali gives a picture of contemporary town and the life of the people in it. It describes that houses were abodes of *dana* (gift) and *dharma* (charity). Every house was busy in performing worships to Sankara and Achyuta, *agnihōtra* and *vēdanāda.* Posavadangile (Hirehadagali) was filled with *maṭha, satra, sabha*, temples of Siva and Vishnu, *agnikētana* (quarters for performing *yajñas*), a number of *kēris*[65] with suitable people and crowded roads. The people of Posavadangile, true to its name, *posa,* i.e. *hosa* or new, appreciated everything new, new poetry, new deed, new musical instrument, new praised *rasa*,[66] new dance, new thing or article, new amusement, and new teaching. The *mahājanas*[67] of the place were well versed in *vyākaraṇa, āgama, smṛiti, purāṇa* and *shaṭ-tarka.* They were devoted to major and minor disciplines, scriptural study, meditation, spiritual concentration, observance of silence, *japa, hōma, samādhi* etc. Bagali has also been described in similar fashion in an inscription at that place.[68] The villages were surrounded by lakes and gardens. Though in an exaggerated way an inscription (1177 A.D.)[69] speaks of Kurugodu thus: There were non-pollute lakes, (gardens with) *mallige* flowers, *maṇḍapas* covered with *mādhavi* creepers, sprouted mango gardens, sweet voice of *aṁche* birds, beautiful rice fields spread with fragrance, and many tanks filled with movements of *chakravāka* and *haṁsa* birds. Inside the town, there were streets of merchants exhibiting wealth through jewels (*ratna*), clothes (*vastra*), temples decorating the earth with their different heights, radiant with their glittering white plaster, and transparent and good shadows; and streets of *brāhmaṇas* echoing with arguments picked from *tarkaśāstra,* sound of Vedic recital, and smoke of *homas.* In this town was *sūḷegēri*[70] which was comparable to the capital of Kama (the god of love), birth place of *apsara* women, and abode of beauty.

Temples encouraged fine arts. Temple building and sculpting were encouraged by constructing several temples. There were some public amenities like gardens, *sattras* (feeding houses), *maṭhas* (monasteries), *aravaṭṭige* (watershed), *aggishṭage* (fire place) etc.

The traditional class of the *śūdras* was engaged in menial services. It was looked down upon by the people of the higher strata of the society. The advent of Basavesvara brought in a new wave of reformation when he declared the dignity of labour and devotion to god irrespective of the traditional castes and classes. This indeed produced a great impact on the contemporary society.

A special feature of the contemporary society was the due importance given to the women particularly in the Chalukya and the subsequent kingdoms. We have numerous examples of women of the royal families and of the common folk, holding high administrative offices, making a name in literary pursuits and establishing reputation for excellence in fine arts. Piriya Ketaladevi, the queen of the Chalukya king Vikramaditya VI, was ruling over Siriyuru, Kolanuru and Siriguppe.[71] Padmaladevi and Abbaladevi, queens of the same king, were administering Magala[72] and Lingasugur[73] respectively. The titles *sangīta vidyādhari, sakala kalādhari* and *abhinaya Sarasvati* borne by Piriya Ketaladevi;[74] *abhinaya Sarasvati, rūpa vidyādhari* and *sakala kalādhari* borne by Padmaladevi,[75] the two queens of king Vikramaditya VI, and *pratibhā Sarasvati, sakala kalāpravīṇe* and *kavipravaranute* borne by Rebbaladevi,[76] wife of *daṇḍanāyaka* Ravideva, indicate that these ladies were well versed in arts like music, dance and drama, and literature. Apart from this class of nobility, others were also performing these arts in kings' court and in temples. The three ladies of nobility referred to above made donations to the temples and Rebbaladevi even constructed the Kesava temple at Huvinahadagali, which was her birth place. Some individuals like Sorikayve and Arasiyakka[77] also made donations to temples.

5. RELIGION

Like in other regions, the traditional religions, viz., Saiva, Vaishnava and Jaina, were predominant in the region under study. There was religious harmony due to benevolent patronage of the rulers and others. Temples belonging to these faiths abound in the region and there are numerous records registering grants for the benefit of these temples by people irrespective of their faiths. For example, an inscription (1297 A.D.)[78] at Mannera-Masalavada records donations to a Jaina temple by the *mahāmaṇḍaleśvara* Bhairavadevarasa, who was a Vaishnava.

A. SAIVISM: Among these religions, Saivism was followed widely. Of its sub-sects, the Lakulisa appears to have been the most popular. A majority of inscriptions available in this area refer to this sect one way or the other. There were several *maṭhas* like Kogaliyaynurara-matha,[79] Lakulesvara-pandita-matha[80] at Huvinahadagali and Agastesvara-santati-matha[81] at Arasikere (Gudihalli) which also traced their origin to Lakulisa and followed Lakula doctrines. Bhivarasi-pandita, the *sthānapati* (1149 A.D) of the Kalideva temple at Oruvay, near Kurugod, has been described as *Lākuḷāgama samaya samuddharaṇa,*[82] upholder of the system based upon the work of Lakulisa.

Chandrarasi-pandita (1148 A.D.), the *āchārya* of the Svayambhudeva temple at Bennehalli, belonged to the Abhinava Pasupata-matha of god Panchalingesvara of Huli and followed the Lakula doctrines.[83] Khalesvaradeva (1226 A.D.) the *sthānāchārya* of temples at Bennikal claims to be *Abhinava Pāśupata Samaya Vāridhi Varddhana Sudhākara*, i.e. the improver of the development of the ocean of the new Pasupata system.[84] Lakulisa sect was also known as Pasupata sect. Bhandarkar[85] suggests that there was no difference between the two sects and only the word Pasupata came to be used in place of Lakulisa, believed to be the incarnation of Pasupati.

The Parasu-Ramesvara temple at Hanasi was a Kalamukha centre. There was a *maṭha* called Kalamukha-sthana-kartara-matha (1111 A.D.).[86] The Ekkoti Chakravartti-matha, attached to the Mallikarjuna temple, at Sindageri was headed by Nirvanideva (1141 A.D.)[87] who belonged to the lineage of Vamadeva of the god Svayambhudeva at Mulugunda. Nirvanideva has been described as upholder of *Kāḷāmukha-samaya.* Amritarasimunindra, the *sthanacharya* of the Kalideva temple at Kurugodu has been described as an ornament to the Kalamukha school (1176 A.D.).[88] Bala Sivacharya, the *sthānāchārya* of the Svayambhudeva temple at Kurugodu, claims to have possessed *Lākuliśvara-āgama* and *Kālāmukha darśana* (1173 A.D.).[89] Kalesvara Saiddhantika Rajaguru the *acharya* of the Jyeshtha and Somesvara temples at Kukanur belonged to the Kalamukha lineage of the Nagaresvara temple at Sudi (1178 A.D.).[90] It is worth noting that some of the ascetics of this sect are described as *rājagurus* or the royal preceptors.

Virasaivism which made a beginning in the period under study had its impact on the society, though visible proofs of that are not found today.

An unusual feature of religion in this region was the worship of Karttikeya and Jyeshthadevi. Karttikeya, whose other names were Skanda and Shanmukha, was a popular deity in this region and temples were built for him at Kolagal,[91] Kudatini,[92] and Kumarasvami hill.[93] Inscriptions in this region mention *Kārttikēyadēva tapōvana,* garden of ascetics, which was named after Karttikeya, with its head designated *Kārttikēyadēva-tapōvanādhipati.*[94]

Jyeshtha was another popular deity. Kukanur was one of the *pīṭhas* where this form of Sakti was worshipped. Today this temple is known as Mahamaya temple. Kukanur also contained shrines dedicated to Ambike, Puranidevi, Chamundi, Mahamaya, Vasantadevi, Kali, Amba, Santikari and Srigupta Chamundi.[95]

B. VAISHNAVISM: The worship of Vishnu was also popular in this region. There are several temples dedicated to this god and many inscriptions record liberal grants for the worship and offerings to this god. For example, a temple of Kesava was constructed at Huvinahadagali in 1090 A.D. and grants were made for the service of the god.[96]

A new development of this period was birth of a new Vaishnava sect known as the Mahanubhava sect, during the latter half of the Seuna rule. Chakradhara is said to be the founder of this sect and the cardinal principle of this sect was the worship of god Krishna. The followers of this sect also did not believe in the class or caste distinction. It became popular in the Maharashtra region. However, we have no trace of this sect in the region under study.

C. JAINISM: Jainism had taken deep roots in Karnataka from the very early days of its history. In the days of the Chalukyas of Kalyana it had attained much popularity.

In the region and period under study Kopanapura, i.e. the present Koppal was considered as a holy Jaina *tīrtha,* known as Kopana-*tīrtha.* It was also known as *āditīrtha.* The term *āditīrtha* was used to signify its ancient glory when other centres like Sravanabelgola became famous later. An inscription[97] of Hoysala Vishnuvardhana mentions that through the benefactions of Jaina Gangana-Dandadhinatha the province of Gangavadi-96000 became famous like Kopana. This shows that Koppal had been famous in entire south India. Maski, Gabbur, Yalburga, Kogali, Nandi-Bevur and Mannera-Masalavada were some of the other Jaina centres[98] in the region under study.

NOTES AND REFERENCES

1. Nagaraju, 1983, in Rao (Ed), 1983, p. 185.
2. Venkatapathy, 1983, in Rao (Ed), 1983, pp. 175-77.
3. Fergusson, 1866, pp. 56-57.
4. Rea, 1896.
5. Cousens, 1926, p. 17.
6. *ARADND,* 1929-30, 1935-36.
7. *APGAS,* 15, pls. xxii-liii.

8. Fergusson, 1899, pp. 386-405; Havel, 1911, pp. 97-99; Havel, 1915, p. 215; Smith, 1911, pp. 44-45; Ananthalwar, 1921, pp. 250-275; Coomaraswamy, 1927, pp. 105 ff; Brown, 1942, pp. 168-178; Sivaramamurti, 1977; Srinivasan, 1971; and Harle, 1986.

9. Rajasekhar, 1985 and 1988.

10. Dhaky, 1977.

11. Dhaky, 1971; Sharma, 1971; Sundara, 1976, 1983 and 1986; Rajasekhara, 1974 and 1978; Krishna Murty, 1977; and Katkar, 1983.

12. *ARE,* 1914, 1915, 1925; *ARSIE,* 1935; *ARIE*, 1944-45, 1949- 50, 1953-54, 1957 to 1965.

13. *SII,* IV, IX i and ii.

14. *EI,* XII, XIII, XIV, XXI, XXXIV, XXXVII.

15. *HAS,* 5, 12 and 18.

16. *APGAS,* 3, 9 and 15.

17. Desai, 1956.

18. The information in this chapter is based on the Raichur and Bellary District Gazetteers.

19. The History of the Chalukyas of Kalyana, the Kalachuris, the Seunas and the Hoysalas, is based on Desai, Ritti and Gopal, 1981, and Sastri, 1966.

20. *SII,* IX i, No. 101; Desai, *et al,* 1981, p. 168.

21. This image of the *dvārapāla* was at the entrance to the Darasuram temple and has since been removed to the Tanjore Art Gallary. It bears the Tamil inscription: 'the *dvārapālaka* brought by *Uḍaiyar* Sri Vijayarajendradeva after burning Kalyanapura'. Sastri, 1966, p. 186.

22. *ARIE,* 1957-58, No. B 340.

23. *Ibid*, No. B 340.

24. *Ibid,* 1959-60, No. B 494; *EI,* XXV, pp. 37-39.

25. Sastri, 1966, p. 187.

26. *SII,* IX i, No. 159.

27. *ARIE,* 1953-54, No. B 241; *HAS,* 18, No. 9; *APGAS,* 15, No. Raichur Dist. 20.

28. *EI,* XV, p. 350, verses 17 and 25.

29. *SII,* XX, No. 134.

30. *ARIE,* 1957-58, No. B 383; *APGAS,* 3, No. 78.

31. *ARIE,* 1953-54, No. B 256; *HAS,* 18, No. 5; *APGAS,* 15, No. Raichur Dist. 22.

32. Gopal, 1982, p. 109.

33. *Ibid,* p. 112.

34. Krishna Murthy, 1980, p. 197.

35. *SII,* IX i, No. 80.

36. Krishna Murthy, 1980, p. 130.

37. *Ibid,* p. 196.

38. Two unpublished inscriptions at Halekummata (Kummatadurga) in Raichur district, discovered by the author recently, reveal that Kampiladeva was ruling from Kummata and that he fought Muslims from that fort.

39. Basavaraja, in Rao (Ed), 1983, pp. 91-112.

40. Dikshit, 1964, pp. 37-73.

41. *SII,* IX i, 188.

42. Gururajachar, 1974, pp. 140-168.

43. *SII,* IX i, No. 104.

44. *Ibid,* No. 109.

45. *Ibid,* No. 249.

46. *Ibid,* Nos. 132 and 173.

47. *Ibid,* No. 170.

48. *Ibid,* No. 183.

49. *APGAS,* 3, No. Rc. 13.

50. *SII,* IV, No. 260.

51. *Ibid,* IX i, Nos. 141 and 186.

52. *Ibid,* No. 77.

53. Gururajachar, 1974, p. 24.

54. *HAS,* 18, No. 15; *SII,* IX i, No. 118.

55. *ARIE,* 1959-60, No. B 494.

56. *SII,* IX i, Nos. 159 and 167; *HAS,* 18, No. 9; *ARIE,* 1961-62, Nos. B 542 and 570.

57. *SII,* IX i, No. 101.

58. *HAS,* 18, No. 2.

59. *Ibid,* No. 16.

60. *SII,* IX i, 132.

61. *Ibid,* No. 297.

62. *Ibid,* Nos. 141, 296 and 297; *HAS,* 18, Nos. 8 and 17.

63. *EI,* XIV, p. 145.

64. *SII,* IX i, No. 118.

65. *Kēri* is a living area in a village or town, where, usually, people belonging to one caste or profession live.

66. *Sṛingāra, bhaya, śānta, adbhuta, bībhatsa, hāsya, raudra, vīra* and *karuṇa* are the nine *rasas* enumerated as objects; of dramatic composition.

67. The *mahājanas* were the members of the village assembly. In the *agrahāras* the *brāhmaṇas* were the *mahājanas.*

68. *SII,* IX i, No. 267.

69. *Ibid,* No. 297.

70. *Sūḷe-gēri* was the place where dancing girls of temples and harlots lived.

71. *SII,* IX i, No. 159.

72. *Ibid,* No. 195.

73. *ARIE,* 1953-54, No. B 241.

74. *SII,* IX i, No. 159.

75. *Ibid*, No. 195.

76. *Ibid,* No. 158.

77. *Ibid,* No. 158.

78. *Ibid,* No. 387.

79. *Ibid,* Nos. 101 and 104.

80. *Ibid,* No. 135.

81. *Ibid,* No. 128.

82. *Ibid,* No. 253.

83. *Ibid,* No. 251.

84. *Ibid*, No. 343.

85. Bhandarkar, 1913 (Reprint 1983), p. 172.

86. *SII,* IX i, No. 184.

87. *Ibid,* No. 235.

88. *Ibid,* No. 296.

89. *EI,* XIV, p. 272.

90. *HAS,* 18, No. 13.

91. *EI,* XXI, No. 40.

92. *SII,* IX i, Nos. 164, 166, 197, 252, 327 and 336.

93. *Ibid,* No. 326.

94. *Ibid,* Nos. 164, 166, 197, 252, 327 and 336.

95. *HAS,* 18, No. 13, p. 27.

96. *SII,* IX i, No. 158.

97. *HAS,* 12, pp. 2-3.

98. *Ibid,* 18, Nos. 4 and 8; *SII,* IX i, Nos. 117, 346, 347, 115 and 387.

CHAPTER II

TEMPLE AS A SOCIO-RELIGIOUS INSTITUTION

Temple primarily served as a place of worship. As such it attracted people from all walks of life. Special worships and festivities in temple were celebrated as functions common to all people in the society. Its implications on social and economic life were numerous. It became centre for architects, sculptors, painters, smiths and carpenters, where they could exhibit their skill and meanwhile earn their bread. It was the place where singing, dance, drama and music were performed. It served as a bank, an educational institute, a place of justice and also provided place for village meetings. It provided boarding and lodging facilities to the ascetics, *brāhmaṇas,* students, guests and visitors. Consequently it developed into a large religious and socio-economic institution, demanding a suitable financial support, efficient administration and sufficient staff.

The inscriptions associated with the temples of the region under study and also of the neighbouring regions contain many details and reveal the multi-faceted role of temple in the society.

1. REASONS FOR THE CONSTRUCTION OF TEMPLES

The act of erecting a temple has been considered as meritorious from ancient times. The temples of Karnataka, from the earliest times to the present times, indicate devotion and trust the people had in god and their unshakable faith in *dharma.* The idealogy of the people in medieval period was more provocative towards religious deeds like construction of a temple and making donations to it. Thousands of inscriptions spread all over Karnataka record such deeds. An inscription (1128 A.D.)[1] from Chitradurga district reads out the mind of the people of those days. It records that the wealth should be earned in a righteous way and such wealth should be donated, or a temple should be constructed with its help, if it is not utilised for these purposes, others may steal the earned wealth.

Religious discourses by learned scholars also had their impact on the minds of devotees. Such inspiration received by the people for the construction of temples is recorded in an inscription (1186 A.D.)[2] at Sirasangi in Belgaum district. It states that the epic heroes Rama, Lakshmana and Hanumanta had installed the gods Ramesvara, Lakshmanesvara and Hunumantesvara at that place. Further it says that Hebbeyanayaka learnt from a discourse that, *puṇya* (merit) is first of all types of wealth, Isvara *pratishṭhā* (installation of a deity) is foremost of all *puṇyas,* all other *punyas* accompany this *puṇya,* an image installed gets the name of the person who installs it, and by installation of Isvara, the person himself becomes Isvara as his name is given to the god; and the construction of a temple may be of wood, brick or stone, and each succeeding category gives thousand times more *phala* (fruit) than the earlier. Impressed by this, Hebbeyanayaka constructed a stone temple and installed the god Hebbesvara in it.

Some inscriptions of the region under study also reveal such devotion among the people. An inscription (1176 A.D)[3] at Kurugod describes the devotion of Kallisetti, a merchant, as follows. It states that *bhakti* (devotion) was his capital and *nija bhakti* (true devotion) itself was the profit of crores, and the god Mahadeva stayed in his heart, always punished and protected him by saying 'do this' and 'say this'; thus gaining *bhakti* (devotion) and *śakti* (strength) internally, Kalideva utilised them externally by constructing a temple and installing god Kalideva in it. Another inscription (1147 A.D.)[4] at Kolur states that Revagavunda considered hoarding the acquired wealth as a veritable loss. Thus he spent all his acquired wealth, without saving anything, for the construction of temples, a tank and a well; and by this act his *dharma* was maintained without any loss or decrease. People with devotion constructed temples also for the merit of their masters[5] and in honour of their family members.[6]

It is clear from the above passages that the people who had the capacity of constructing a temple or to contribute towards construction, did so with devotion and pleasure.

2. PRACTICE OF NAMING TEMPLES

The traditional belief[7] is that when a person constructs a temple and installs a deity, the deity gets the name of the person and in turn the person becomes god. This practice is ascribed to the epic heroes. Srirama, for example, is supposed to have installed several Isvara Lingas, which became famous in course of time as Ramesvara. Historically speaking this tradition goes back to 8th century A.D. during the rule of the Chalukyas of Badami. King Vijayaditya constructed an Isvara temple at Pattadakal and it came to be known as Vijayesvara temple,[8] now known as Sangamesvara temple. Lokamahadevi and Trailokamahadevi,· queens of Vikramaditya II, constructed Isvara temples which were named after them as Lokesvara and Trailokesvara,[9] now known as Virupaksha and Mallikarjuna respectively.

Some of the places are ascribed hoary antiquity taking their existence to the epic and *purāṇic* age associating them with mythical and legendary personalities. Uchchangidurga in Bellary district, for example, is associated with Hidimbe, wife of the Pandava hero Bhima. An inscription[10] (1064 A.D.) at this place credits her with the construction of a temple of Svayambhu Kalideva. The temple has come down in tradition as Hidimbesvara. The small village of Gudihalli is associated with the *rākshasa* Banasura, who is said to have constructed a temple of Banesvara there in the *Kṛitayuga.*[11]

We note below some of the interesting instances illustrating this practice during the period of our study when the temples acquired their names through their authors like the kings, queens, feudatory chiefs, officers, merchant guilds and laity.

A. AFTER THE KINGS: The temples constructed by kings themselves or by their subordinates on their behalf or for their merit are named after those kings. The god in the temple now known as Mallikarjuna at Kuruvatti has been referred to as Trailokyamallesvara[12] and Ahavamallesvara[13] in the inscriptions (1104-1205 A.D), after Trailokyamalla or Ahavamalla, for whose sake it was constructed. This Ahavamalla or Trailokyamalla was the Chalukya king Somesvara I who ruled from 1044 A.D. to 1068 A.D.[14] He bore both the epithets.[15]

An inscription (1181 A.D.)[16] at Kurugod states that the Sinda king Rachamalla I had a pious and glorious reign, and after his death, he appeared on the earth as a manifestation of Siva in the form of a self-created (*udbhava*) Linga, where a sanctuary was raised and worship offered to him under the name of Udbhava-Rachamallesvara. The temple of Immadi Rachamallesvara,[17] i.e., Rachamalla II, constructed by Heggade Rachayya at Hampi (1199 A.D.) was obviously in memory of the Sinda king Rachamalla II.

Lenka-Sāsirvaru, a corporate body, constructed a temple called Nolambesvara[18] at Morigere (1045 A.D.) for the merit of Udayaditya, a Nolamba chief. Here the deity Nolambesvara, is named after the family of the ruler. Similarly god Kadambesvara mentioned in an inscription (1053 A.D)[19] at Nandikamba is named after the family of the Kadambas.

B. AFTER THE QUEENS: Piriya Ketaladevi, queen of the Chalukya king Tribhuvanamalla, was ruling over Siruguppa, which was her *bhattagrāma* (personal fief), and made a grant to the god Ketalesvara (1091 A.D).[20] It appears that Ketalesvara was named after the queen.

C. AFTER THE OFFICERS AND THEIR RELATIVES: Demarasa was a *mahāmātya* (great minister) under the Chalukya king Trailokyamalla Somesvara I. He constructed a temple at Posavadangile (Hirehadagali), his native place, and installed Isvara-linga, which came to be known as Demesvara[21] after its builder. He also granted land for the service of the god (1057 A.D.). Mahadeva was a *daṇḍanāyaka* (general) under the Chalukya king Vikramaditya VI. He constructed the temple of Mahadevesvara in his own name, temple of

Murtinarayana in the name of his father Narayana, and temple of Chandalesvara in the name of his mother Chandrikadevi or Chandrikambike at the *agrahāra* Ittage[22] (Itagi) (1112 A.D) which was his birth place. Nimbanayya *daṇḍanāyaka*, another general under the same king, constructed (1122 A.D.) the temple of Nimbanesvara[23] at the *agrahāra* Rudi (Kurdi). Amitayya, also a *daṇḍanāyaka* (general) and *mahāpradhāna,* under the Hoysala king Narasimha II, constructed (1226 A.D.) the temples of Padmalesvara, Amitesvara, Lakshminarayana, Vamesvara, Ballalesvara and Narasimha at Bennekallu.[24] The inscription recording this fact gives his genealogy mentioning his grand mother (?) Padmalambike, father Vamarasa, son Ballala *daṇḍādhipa* and grandson Narasimha. Hence we may surmise that he installed the above gods in his name and in the names of his family members.

Installation of Chandresvara (1174 A.D)[25] by Chandra, the *mahāprabhu* of Talakavavi (Telekhan); Govindesvara at Morigere (1045 A.D.)[26] by Govindayya, the *sēnabōva* of the *lenkas;* and construction of the Somesvara temple (1088 A.D.)[27] by Somesvara-bhatta, the *ūroḍeya* of Pulige (Munirabad) are some of the examples of the temples acquiring the names of the patrons.

D. AFTER THE INDIVIDUALS: Kuruva Gulgimayya constructed a stone temple at Alavandi (1061 A.D.) and it may be identified with the temple of god Gulugesvara[28] at that place. Durgaraja, a *brāhmaṇa,* constructed a temple of Siva (1091-92 A.D.), called Mulasthana Durgesvara in the inscription at Kolagal.[29] Sanarasa constructed (1113 A.D.) a well containing the deity Sanesvara[30] at Katigal. Martandayya-Nayaka erected (1196 A.D.) a Siva temple and consecrated Martandesvara[31] at Kottitone (Kudatini). Nagaladevi, wife of Sankarya, built (1137 A.D.) the temples of Sankaresvara and Nagesvara[32] at the *agrahāra* Rudi (Kurdi). Reva-Gavuda constructed (1147 A.D.) several temples at Kolur. Among them Kalesvara and Mallikarjuna[33] temples appear to have got their names after Kaleya-Gauda and Malliyakka, parents of Reva-Gavuda. Kalidevasetti or Kallisetti constructed (1176 A.D.) a temple and consecrated god Kalideva[34] in it at Kurugod. The *mummuriḍaṇḍas* of Kurugod constructed (1177 A.D.) a *trikūṭa* temple. The gods Mallikarjuna and Muddesvara[35] were installed in it by Mallisetti and Muddarasa, who also made grants for their service. Bechisetti and Rechisetti installed (1217 A.D.) a Linga in the name of their father (name not mentioned)[36] at Kavital.

E. AFTER THE GUILDS OR ASSOCIATIONS: There were several associations, based mainly on the profession of the people to facilitate their work or business. Soldiers, merchants, oil-makers, gardeners, agriculturists etc. formed their own guilds or associations. There are several instances of such guilds constructing temples, which were named after the guilds themselves.

(i) **Lenkesvara**: The *lenkas*[37] were soldiers who got military training and lived in their villages and joined the army during times of war. Villages were granted to them for their maintenance. One thousand *lenkas* formed an association called *lenkasāsirvaru,* meaning one thousand *lenkas,* at Morigere and they were given six villages. The *lenkasāsirvaru* set up (1045 A.D.) the gods Nolambesvara for the merit of their overlord Udayaditya, the Nolamba chief, and Lenkesvara[38] in their name at Morigere.

(ii) **Gavaresvara**: The *mummuriḍaṇḍas* (merchants) constructed (1177 A.D.) a *trikuṭa* temple at Kurugod. The god Gavaresvara[39] was installed in that temple naming it after *gavares,* the guild of grain merchants,[40] who made grants for the service of that god. Similarly *telligarayvattokkalu* (fifty households of oil makers), *mummuriḍaṇḍas* and *seṭṭis* (merchants) together with 120 *mahājanas* of Holal made a grant of land for the service of god Gavaresvara,[41] named after the *gavares.*

(iii) **Nakharesvara**: The *nakhara* or *nagara* was a mercantile organisation playing an important role in the cultural activities in cities.[42] Construction of temples, making donations for their maintenance and such other works were done in the presence of *nagara.*[43] An inscription (1175 A.D.)[44] at Balaganur states that *nakharas* made a grant of land in favour of the deities Amritalinga Nakharesvara and Manohara Chennakesava. All the *nakharas* (members of the mercantile organisation) of Mudumgal (Mudugal) headed by the five hundred *svāmis* of Ayyavale, all the *mummuridaṇḍas* and *ubhaya nānādēsis* and others made grants for the services of the gods Nakharesvara and Prasanna Chennakesava (1215 A.D.).[45] The gift also included income derived from fees collected on the transactions of money, sales of commodities, minting operations and marriages and other ceremonies in the houses of the *nakharas*. The association of the *nakharas* with god Nakharesvara is clear from the above two inscriptions. They were responsible, perhaps, for the erection and maintenance of temples dedicated to god Nakharesvara.

(iv) Telligesvara: The *telligas*[46] were oil producers. They had formed a guild of sixty families called *gāṇadaruvattokkalu,* meaning sixty households of oil mill, at Kottitone (Kudatini). They installed an Isvara-linga, which came to be known as god Telligesvara,[47] and made grants for the services of the god (1219 A.D.).

(v) Totigesvara: The *toṭigas* were gardeners. An inscription (1143 A.D.)[48] at Kukanur registers a gift to the deity Totigesvara by the *gaḷeya-munūrvaru,* meaning the three hundred members of agricultural community (*gaḷe* = an agricultural implement like plough).[49] Obviously, this agricultural community made a grant to the temple built by *toṭigas.*

(vi) Melesvara: An inscription (1083 A.D.)[50] at Gabbur records a grant of money collected at the rate of one *hana* on every *kunṭeya-mēḷi* by the *mēḷ-sāsirvaru* for the worship and offerings to the god Mahalinga-Melesvara installed by them. *Kunṭe* is an agricultural implement used for levelling the ploughed ground and removing noxious roots, weeds etc.[51] *Mēḷi* is a wooden handle fixed to this implement. In general, the word *mēḷi* denoted agriculturists. The *mēḷi-sāsirvaru* was a guild of agriculturists.

(vii) Kolesvara: There were associations of people plucking betel leaves in the gardens. They used to pluck leaves with a long sharp metal nail fixed to their thumb. Their association was known as *uguramunūrvaru.*[52] An inscription[53] from Holal gives an interesting information that these *uguramunūrvaru* made a grant to the temple of Kolesvara. In this connection figures an individual called Koylulideva, who probably was either the head or a prominent man of this guild. It is likely that the deity Kolesvara was named after this person. It is also possible that Kolesvara was variant of Koylesvara. *Koylu* stands for cutting or harvesting and in this context harvesting of betel leaves.

F. JAINA TEMPLES: Like the Hindu temples, the Jaina *basadis* were also sometimes named after the kings and other persons, though the usual practice was to name them after the Tirthankaras installed in them, such as, Santinatha Jinalaya, Parsvanatha Jinalaya, etc. Thus there was a Jagadekamalla Jinalaya at Maski, obviously named after the Chalukya king Jagadekamalla Jayasimha II, who is known to have made a grant to it.[54] Other instances are Santaladeviya *basadi* and Attimabbarasiya *basadi* at Koppal.[55] Santaladevi was the queen of the famous Hoysala king Vishnuvardhana. She was an ardent follower of the Jaina *dharma* and no wonder a great holy Jaina centre like Koppal attracted her attention. She built here a *basadi* named after her. Attimabbe was another devout Jaina lady known for her patronage to Jaina religion. She was the wife of an officer stationed at Lakkundi and her constructing a *basadi* at Koppal is quite understandable.

The Daddala record speaks of construction (1069 A.D.) of Girigotemalla Jinalaya[56] by an officer Makisetti in the name of his master *mahāsāmanta Girigōṭemalla* Maleyamarasa. It is interesting to note that the Jinalaya came to be known by the epithet of this chief.

Basadis named Nagara Jinalayas figure in inscriptions. For instance, an inscription[57] at Gabbur mentions Nagara Jinalaya which was a creation of the *nagaras* or *nakharas* or the merchant community. Their interest in building temples has been noted above.

3. TEMPLE ADMINISTRATION AND MANAGEMENT

Inscriptions of the region under study contain rich information regarding construction of temples and donations made for their maintenance and for the services of gods. Some of the epigraphs record different activities of temples and their role in the society, viz., worship, festivals, education, performing arts, judiciary etc. Temples with multifarious activities must have had a systematic administrative set up. Though the information contained in the inscriptions of the region in this respect is scant, we can reconstruct it to some extent.

A. TEMPLE ADMINISTRATION: The temple during the medieval period was the place of socio-economic activities apart from being the place of public worship. The temples were administered by the central and local governments or by the local representatives.

(i) ***Arāsa***: The *arasa* was the king. Though he had little time to attend to the affairs of a temple which was a small institution, when compared to his higher responsibilities, his was the final responsibility regarding the welfare of a temple. An inscription[58] at Morigere mentions that the *arasu* ruling the *nāḍu* (province), *manneya* and twelve *ūroḍeyas* (heads of the town) of Morigere will remove the *tapōdhanas* found unfit, from the *sthāna* (temple office) of the gods Nolambesvara and Lenkesvara. The other two inscriptions, one at Kurugod[59] and another at Kallur,[60] record that *arasa* with *mummuriḍaṇḍas* and *gāvuṇḍas* of the place will protect the execution of grants made to the temples. The fourth one at Balaganur[61] mentions that *arasugaḷu* (kings) of all *kulas* (families) will protect the charity of the god Lakshminarayana.

(ii) ***Mahāmandalēśvara*** **and** ***Sāmanta:*** The *mahāmaṇḍalēśvaras* (feudatory chiefs of larger region) and the *sāmantas* (feudatory chiefs of smaller region) along with other local officers and representatives were responsible in appointing *sthānikas* (temple managers) to the temples. *Mahāmaṇḍalēśvaras* Kacharasa, Gangarasa, Lokarasa and *sāmanta* Lakheya-Nayaka along with the *prabhu-gāvuṇḍas, mūligas* and the eight *hiṭṭus,* entrusted the *sthānas* of gods Virupaksha at Kutakanur, Mahakala at Gonur and Bhogesvara at Kurugod to Bhivarasi-Pandita, the *sthānapati* of god Kalideva at Oruvay.[62] *Mahāmaṇḍalēśvara* Irmadi Bhimadevarasa made land grants to several temples constructed by Reva-gavunda at Kolur, and entrusted those lands along with the *sthanas* to various persons.[63]

(iii) ***Manneya:*** The person who was assigned with regular and exclusive levies or *mānya* land was in charge of the local self-government.[64] Known as *manneya,* he was responsible along with *arasa* and *ūroḍeyas* for the temple administration as mentioned in the inscription[65] at Morigere noted above.

(iv) ***Ūroḍeya:*** The head of the village (*ūru*) was known as the *ūroḍeya.* He was the leader of the *mahājanas* and head of the *agrahāra.*[66] Some places had more than one *urodeya,* depending upon their size. There were twelve *ūroḍeyas* at Morigere and were responsible for the administration at the local level, while *manneya* and *arasu* were at feudal level. All of them were responsible for keeping *tapōdhanas* of good character in the Nolambesvara and Lenkesvara temples and remove those of loose character.[67]

The *ūroḍeyas,* assisted by the *mahājanas,* were responsible for executing the donations made to the Mahadeva temple at Itagi,[68] the Harihara temple at Kavalur,[69] and the Traimurti (now known as Suryanarayana) temple at Magala.[70]

(v) ***Gāvuṇḍa:*** The *gāvuṇḍa* was the headman of the village.[71] In larger villages there were more *gāvuṇḍas.* The eight *gāvuṇḍas*[72] of Kallur were entrusted with the responsibility of protecting the gifts made to the Kalideva temple at that place. The *prabhu-gāvuṇḍas*[73] of Doravadi-70 joined the *mahāmaṇḍalēśvara* and others in assigning the *sthānas* of the temples at Kutakanur, Gonur and Kurugod as mentioned above.

(vi) ***Pergaḍe*** **or** ***Heggaḍe:*** The *pergaḍe* or *heggaḍe*[74] was an officer in general, who was in charge of village or *nāḍu* or of any department. Chakanayya *pergaḍe* of Sindapolala (Sindavala) has been referred to as *mahapradhānan-alliya-adhikāri herggaḍe.*[75] Minister Anantapalayya issued orders to *perggade* Chakanayya to enforce the gift made to the god Somesvara at Sindavala. An inscription[76] at Bennehalli records that Giripayya-Piriyanna of

Naranaveggade, the *ugrāṇi* (keeper of store house or shed) of *nallemme* (buffalo) made gifts of a buffalo and a cow to the god Virupaksha. It further enforces that whoever came as heggade for collecting *hadike* (tax) on buffalo should protect this. So the responsibility of enforcing gifts made to temples was placed on the officers concerned depending upon the nature of gifts.

(vii) *Mahājanas:* The *mahājanas* was a body of village assembly, whose members were householders.[77] The *brāhmaṇas* who received shares in the *agrahāras* were known as the *mahājanas*[78] and became members of the assembly which managed the affairs of the *agrahāra.* The *mahājanas* of Mailara[79] were entrusted with the responsibility of driving away the unfit ascetics from the *sthāna* of gods Svayambhudeva and Mulasthanadeva and bring in fit ascetics. An inscription[80] at the *agrahāra* Alavandi records that certain Mallayya worshipped the four hundred *mahājanas* and got the *sthānāchārya*-ship of the Kesava temple. Another inscription[81] at the same place records that Somayya and Nonambayya, sons of Mallayya, obtained from the four hundred *mahājanas,* the *sthāna* of the god Gulugesvara. This indicates that the *sthānāchāryatva* was being conferred by the *mahājanas.* Another inscription[82] at Kotnakal, while recording land grant to the god Kotisankara, mentions that the land was given to a *gauṇḍa* for cultivation with the stipulation that he would enjoy the produce of one *mattar* of land out of ten *mattars* of land and leave the rest to the god; and Govindadeva would take care of the *dēvakārya.* The responsibility of administering *dēvakārya* and *brāhmaṇakārya* (feeding *brāhmaṇa*) of the temple was entrusted to the *ūroḍeyas* and the *mahājanas* of the *agrahāra* Huvinahadangile. The fifty *mahājanas* of the *agrahāra* Bagali[83] were assigned with the responsibility of protecting the grants given to the temples of Kalideva and Lakshminarayana. These fifty *mahājanas*[84] and others assembled in the Kalideva temple, settled to collect grains and salt at the rate of 2 *bal̤las,* out of the quantity worth a *ponnu* in each kind, and invested 103 *gadyāṇas* realised from the sale of the collection for running a feeding house for four persons every day. The hundred and twenty *mahājanas*[85] of the *agrahāra* Posavadangile (Hirehadagali) received a land grant made to the god Demesvara. These *mahājanas*[86] were also protecting the grants made to the temples of gods Mallikarjuna, Gavaresvara and Mulasthanadeva at the same place. Komarasvami-dvedibhatta and other *mahājanas* of the *agrahāra* Puvinavadangile (Huvinahadagali) met the Chalukya king Tribhuvanamalla and requested him for a gift for the Kalideva temple at their place. The king granted the village Kottiganuru for the service of the god and protection of the grants was fixed on the hundred and twenty *mahājanas.*[87] Rebbaladevi, wife of Ravideva *daṇḍanāyaka,* constructed the Kesava temple at the same place and made grants for its maintenance and for the service of the god. The inscription[88] recording these things states, "This charity shall stand for a period of a thousand *yugas* without any sickness with blessings of the hundred and twenty *mahājanas* who are virtuous and sacred on the earth." This shows the importance of the *mahājanas* in maintaining temple charities.

The two hundred *mahājanas* of the *agrahāra* Mamgola[89] (Magala) were looking after the temples of Traimurti and Gopala at that place and they were also entrusted with the gifts made by the queen Padmaladevi at their request for the god Narasimha at Rangapura. The three hundred *mahājanas* of the *agrahāra* Nilagunda[90] were entrusted with the responsibility of conducting the *śrīkārya* (worship and other works) of the god Bhimesvara by administering the charity. The *ūroḍeya* and the four hundred *mahājanas* of the *agrahāra* Ittagi[91] were entrusted with the grants made to the Mahadeva temple. The hundred and twenty *mahājanas* of Piriyaballapala or Piriyaballahara *agrahāra*[92] (modern Valaballari) were given a land grant for the offerings of god Kesava. The twenty *mahājanas* of the *agrahāra* Modeyanur[93] (Madinur) were protecting the gifts made to the Traipurusha temple. Kukanur was a large *agrahāra* and there were one thousand *mahājanas*[94] who had the responsibility of protecting the grants made to the temples of Mulasthanadeva, Sarasvati and Ganesvara. The sixty *mahājanas* at Koppal[95] were entrusted with the gift made to the Santaladevi *basadi.*

(viii) Mercantile Guilds: The *nakharas* or *nagaras* were mercantile guilds. They were administering the temples constructed by them or associated with them. An inscription[96] at Kukanur records that the gift amount was deposited with the *nakhara,* with the condition that it should be treated as capital and only the interest was to be utilised for the maintenance of a *maṇṭapa* of a temple. Another inscription[97] at Balakundi records that the grant of land was entrusted to the merchants of that place to provide for the worship in a Jaina *basadi.* Another inscription[98] at Gabbur records that *ganada* Kotisetti and the five hundred *svāmis* were to execute the grant made for the service of the god Kesava. The word five hundred *svāmis* is derived from the word *Ayyāvaḷe aynūrvaru svāmis,*[99] i.e., the five hundred *svamis* of Ayyavole, a well known mercantile guild of medieval Karnataka. *Mummuridaṇḍa*[100] was also a mercantile guild which was to protect the charity of the Kalideva[101] and *trikūṭa*[102] temples at Kurugod and Somanatha temple[103] at Kogali. They were joined by the *seṭṭiguttas*[104] and *ubhayanānādēsis*[105] in executing the grants.

(ix) *Okkalu* and *Hiṭṭu:* The *okkalu*[106] was an assembly of households and sometimes households were farmers. The *hiṭṭus*[107] indicate professions and also the village council. An inscription[108] at Talavagalu records that when the chief priest of the Bhogesvara temple died, Chikka-gauda and Nema-gauda along with the sixty *okkalus* and twelve *hiṭṭus* employed *pūjāri* Nagayya in his place. Here the numbers signify that the representatives of the sixty households and the representatives of twelve professions participated in the act. The involvement of the eight *hiṭṭus*[109] in the assignment of the *sthānas* at Kutakanur, Gonur and Kurugod has already been noted above.

(x) Trusts: The existence of charitable trusts is corroborated by an inscription[110] at Halyam, which records that Anantagauda, Gopalagauda, Devagauda, Ramagauda, Senabova Bomanna, Hemmajiya, Devajiya, Lakkajiya and Nagajiya were made trustees of the grant made to the god Agastesvara. This indicates that there was a sort of trust of nine persons. The Totigesvara temple at Kukanur was under the control of a trust. An inscription recording a donation to this temple mentions that the protection of the charity was entrusted to a board of trustees[111] presided over by Marulanandadeva.

B. TEMPLE MANAGEMENT: The *sthānika* or *sthānapati*[112] was looking after all administrative responsibilities of the temple. The word *sthānika* or *sthānapati* is derived from *sthāna,*[113] mentioned in several inscriptions. It figures prominently when a temple is assigned to a person or a particular person is appointed to the *sthāna* of a temple. While the *sthānapati* acts like the temple manager, the *sthāna* which he holds may be interpreted as temple or temple office. The terms relating to temple administration mentioned in inscriptions are *sthānika,*[114] *sthānapati,*[115] *sthānādhipati,*[116] *sthānāchārya,*[117] and *tapōdhana.*[118] All these terms are used in inscriptions in the similar contexts signifying similarity of functions and hence may be regarded as synonyms.[119] The *sthānapati* was in charge of both temple and its property. Whenever a *sthana* was entrusted to a new man, i.e., new *sthānapati,* property of that temple was also transferred to him. This fact is supported by epigraphs describing lands belonging to a *sthāna* while handing it over to a person. The lands attached to the *sthānas* of the gods Virupaksha at Kutakanur, Mahakala at Gonur and Bhogesvara at Kurugod were described while handing over those *sthānas*[120] to Bhivarasi-Pandita. Similarly lands belonging to various temples at Kolur were described and handed over to different persons appointed for those *sthānas.*[121] The *sthānapatis* of the gods Nolambesvara and Lenkesvara at Morigere were known as *topōdhanas.* An inscription[122] at that place records gifts to the temple staff and mentions that the *tapōdhanas* will punish the bad elements in the temple staff. If there were some *tapōdhanas* (ascetics) in a Saiva temple, the senior among them would become a *sthānika.*[123]

Temples with more responsibilities had more than one *sthānapati.* There were three *sthānapatis*[124] in the Jadeyasankara temple at Navali. Some *sthānapatis* were holding *sthānas* of more than one temple. Rudrasaktijiya was holding the *sthānas* of the Somesvara and Kalesvara temples, Somajiya those of the Vinayaka and Bhairava temples and Madijiya those of the Melesvara and Siddesvara temples at Kolur.[125] Some *sthānapatis* were holding the *sthānas* of temples at different places. Bhivarasi-Pandita, the *sthānapati* of the Kalideva temple at Oruvay, was given the *sthānas* of the Virupaksha temple at Kutakanuru, Mahakala temple at Gonuru and Bhogesvara temple at Kurugod.[126] Further, he installed gods Nilakantha and Brahmesvara at Hosakutakanur and received grants for their services. It is needless to say that he got the *sthānas* of these two temples also.

Kalesvara Saiddhantikaraja was the *rājaguru* (royal preceptor) of the Sinda chief Chavunda. He held the *sthānāchāryatva* of goddess Jyeshtha, the *maṭhāchāryatva* (monastic establishment) of the Navamatha of god Somesvara at Kukanur and the *maṭhāchāryatva* of gods Mulasthanadeva, Singesvara Rachesvara, Chaundesvara and Vikramesvara at Yarambaravi (Yalburga).[127]

(i) Appointment of *Sthānapati:* Appointment of *sthānapati* was done by the kings, feudatory chiefs, *mahājanas, ūroḍeyas, gāvuṇḍas, hiṭṭus* and all local people. Sometimes the person constructing the temple himself appointed its *sthānapati.* It has been noted earlier that the *sthānas* of the temples at Kutakanur, Gonur and Kurugod were given to Bhivarasi-Pandita by *mahāmaṇḍalēśvaras* Kacharasa, Gangarasa, Lokarasa and *samanta* Lakkheya-Nayaka, the *prabhu-gāvuṇḍas,* the *mūligas* and the eight *hiṭṭus.*[128] Revagauda constructed several temples at Kolur. *Mahāmaṇḍalēśvara* Irmadi Bhimadevarasa made land grants to these temples and appointed Rudrasaktijiya for the *sthānas* of Somesvara and Kaleasvara temples, Kesavajiya for Mallikarjuna temple, Kamarasipandita for Aditya temple, Ayitamarasa for Kesava temple, Somajiya for Vinayaka and Bhairava temples and Madijiya for Melesvara and Siddhesvara temples.[129] The *arasa* (king or chief) ruling over the *nāḍu,* the *manneya* and the twelve *ūroḍeyas* were entrusted the powers of changing the *tapōdhanas* of the *sthāna* of gods Nolambesvara and Lenkesvara at Morigere.[130] The powers of appointing a person to the *sthāna* of gods Svayambhudeva and Mulasthanadeva at Mailara were with the *mahājanas* of that place.[131] Mallayya got the *sthānāchāryatva* of the Kesava temple at Alavandi after worshipping the four hundred *mahājanas* of the place (i.e., with their approval).[132] The *mahājanas* of the same place also appointed Somayya and Nimbayya, sons of Mallayya for the *sthāna* of god Gulugesvara.[133] When the *sthānika* of the Bhogesvara temple at Talavagalu died Chikka-gauda, Nema-gauda, sixty *okkalu* and twelve *hiṭṭus* appointed *pūjāri* Nagayya in his place.[134]

(ii) Qualifications for the Post of *Sthānapati:* Since *sthānapati* or temple manager was expected to handle huge financial transactions for various purposes such as conducting worship and celebrating festivals, he had to be a very sincere, learned and experienced person.

Strict celibacy was an essential qualification in certain cases. An inscription[135] at Morigere stipulates that the *tapōdhanas* of the Nolambesvara and Lenkesvara temples at that place should be *naishṭhikas* (devoted) and that the *tapōdhana* who failed to observe celibacy should be removed. Similar condition was valid for the Svayambhudeva and Mulasthanadeva temples at Mailara[136] and Ballesvara temple at Holagondi.[137] There is an instance of disqualifying persons of a particular lineage for the post of *sthānapati.* An inscription[138] at Hirehadagali stipulates that persons other than the lineage of Somasaṁbhu *tapōdhana* born in that *sthāna* should be placed in charge of the temple. The reason for this is not mentioned.

Inscriptions describe qualifications of some of the *sthānapatis.* It is needless to say that they had become *sthānapatis* because of those qualifications. We may glance at some such cases. Bhivarasi-Pandita, the *sthānapati* of the Kalideva temple at Oruvay has been described as *yamaniyamadhyānadhāraṇamonānushṭhāna japasamādhiśīla saṁpaṁnaru* (endowed with the virtues of practice of the major and minor disciplines, meditation, spiritual concentration, observance of silence, prayer, oblation and ecstasy), *Lākuḷāgama samayasamuddharaṇaru* (maintaining the Lakulisvara traditional lore), *yaṁtra taṁtra maṁtrōddhāraṇa pravīṇa* (expert in mystic diagrams, mystic rituals and holy incantations), *sakaladaruśanāgamārttha kōvidaru* (well versed in all *darśanas* and *āgamas*).[139] Siddhanti Kalesvara, the *sthānapati* of goddess Jyeshthadevi at Kukanur and the royal preceptor of the Sinda chief Chavunda, has been described as having gained knowledge in all fields. There was no doctrine, no incantation and no scripture in this world that he did not know thoroughly.[140]

(iii) Functions of *Sthānapati:* The functions of the *sthānapati* were to supervise the varied activities of the temple, like worship and festivals, education, feeding people, *maṭha,* works of temple servants and their remuneration etc. He received lands gifted to the temple and arranged for their cultivation. Sometimes the excess money in the temple was given to others as loan and only its interest was utilised for the expenditure. He collected taxes gifted by the rulers and officers and utilised for the temple. An inscription at Morigere records donations to the persons in the service of gods Nolambesvara and Lenkesvara, such as dancing master, dancing girls, male dancer, flute player, mason etc., and stipulates that the *tapōdhana* of the temple should remove the wicked among the persons in the temple service (*besakeyduṇbaru*).[141]

4. TEMPLE FINANCE

A. INCOME: The temples with their stupendous activities required a sumptuous financial support. The financial resources of the temples were mainly grants from devotees including kings, queens, feudatory chiefs, high officers, village heads, village assemblies, various guilds and individuals. The grants were also of varied type such as villages, lands, taxes and dues, money and miscellaneous items like animals, oil mills, houses, house-sites etc.

The importance given to making various types of grants to the temples by the people may be gleaned here from a contemporary inscription[142] from Talgunda in Shimoga district. It records that in the court of the great minister Kesava *daṇḍanāyaka,* surrounded with the ministers and royal inspectors, together with his retinue and the townspeople, Recharasa, who knew the most suitable occasions, and was acquainted with all *dharma,* with eloquent and well chosen words commenced a discourse on *dharma* in which he described the glory of gifts of land and gifts of villages, the distinction of gifts of food, and the greatness of gifts of learning as follows:

"Of all gifts a gift of land is the best, it is said; this frees from all sin, this obtains *svargga*, so say the learned. Ascetics, sacrificers, the virtuous, deep students, those who reverence *gurus* and gods, will not dispute this, O king. No gift is equal to gifts of land, no treasure is equal to land, no other gift is so allied to truth, as than untruth no sin is greater. The merit and reward of the gift to Siva of villages, together with all their crops and streams, and freed from all burdens, --listen. In crores of varied cars, shining with the splendour of crores of suns, surrounded with crores of celestial nymphs, filled with all he may desire, and accompanied by twenty one generations of his line, shall the donor of villages come to the Isvara-loka, there to live for time without end in the enjoyment of all delights. --Than food there is nothing better in the world, neither has there been nor will there be: food is at the root of everything; all depend on food; a gift of food is declared to be a gift of life; a gift of life is a gift of all: therefore a gift of food procures the merit of all gifts. -- The three worlds, the four castes, each of the four *asramas,* Brahmanas and gods are all comprised in gifts of learning: whoso gives a *vritti* to a teacher and thus provides instruction for the people, what gift has he not made, for procuring merit, pleasure and wealth (the three objects of human desire). Whoso supplies students with food, unguents, and clothes, or else gives them alms, that man will have all his desires fulfilled, of this there is no doubt. Whatsoever merit arises from pilgrimages to holy bathing places, whatever merit from performing sacrifices, a crore-fold greater merit shall the man obtain who makes gifts of learning."

Inspired by such occasional discourses, people, irrespective of their rank and status in the society came forward and made several kinds of gifts, for the worship (both *aṁgabhōga* and *raṁgabhōga*), offerings, restoration of temples, remuneration to the servants, imparting education, and feeding students, ascetics and others in the temples. On account of such meritorious deeds, the temples amassed wealth and catered for various needs of the society.

(i) Village Grants: King, being the head of the state, could grant villages and towns for charity purposes. Sometimes, the feudatory chiefs, ministers and officers holding higher ranks in the state and having control over villages made similar grants, but only with the permission of the king.

(a) Grants by Kings: The Chalukya king Vikramaditya VI, after his victory over *daṇḍanāyaka* Chiddayya, was ruling from Govindavadi, when Komarasvami-Dvedibhatta and other *mahājanas* of Huvinahadagali (Puvina-Padangile) came to the king and blessed him, and at their request, the king made a gift of the village Kotiganuru in Halvola-12, in Kogali-500, for the service of the god Kalideva at Huvinahadagali, for feeding the ascetics in the *maṭha* and for feeding and clothing of students, singers and musicians (1071 A.D.).[143] At that time the village was under the *manneya* of *mahāsāmanta* Ghattiyarasa, who made grant of the *manneyasāmya* (right of possession over the village) of Kotiganuru to the same god to facilitate the gift made by the king. The king made a gift of the village Urchulageri for the service of the god Kesava at Huvinahadagali, at the request of Ravideva *daṇḍanāyaka* (1092 A.D.).[144]

He also made a grant of Bennekallu village in Kukanuru 30 for the service of the god Mahadeva at Itagi (1112 A.D.)[145] and a gift of the village Adityapallika, together with the lands thereof, for the services of the god Bhimesvara at Nilagunda (1123 A.D.).[146]

The Chalukya king Sarvajnachakravarti Bhulokamalla (Somesvara III) made the grant of a village (name not clear) situated in Karadikal-300 for repairs to the temple and for the worship of god Jadeyasankara at Navile (1129 A.D.)[147] and a gift of the village Mukkurabbe in Benneyuru-12 to the god Ahavamallesvara at Kuruvatti (1194 A.D.).[148] The Hoysala king Narasimha II made a gift of a village (name lost) for the service of the god Bhimesvara at Nilagunda (1224 A.D.).[149]

(b) Grants by Feudatory Chiefs, Higher Officials and Others: During the rule of the Chalukya king Trailokyamalla-Ahavamalla, the war-like *lenka*-1000, with *daṇḍanāyaka* Tikanna as their chief, obtained the village Savantiyapalu from the king and in their turn granted it, renaming Sivapura, for the worship of the gods Nolambesvara and Lenkesvara installed by them for the merit of the Nolamba chief Udayaditya at Morigere (1045 A.D.).[150]

Daṇḍanāyakas Nagadevayya, Erakapayya, Maramayya and *sandhivigrahi* Kalidasa-Bhatta, with the consent of the Chalukya king Ahavamalladeva, made the grant of the village Ravighatta for the service of the god Kalideva at Uchchangidurga (1064 A.D.).[151]

During the rule of the Chalukya king Trailokyamalladeva, his feudatory, Vishnuvardhana-maharaja Vijayaditya was ruling over Kadambalike-1000 and Ballakunde-300. The latter's subordinate Bijjaladeva, with the consent of the king, made a gift of the village Kadakola in Muttage-30, a sub-division of Kogali-500, for the services of the god Nolambesvaradeva at Arasikere (1065 A.D.).[152]

Mahāsandhivigrahi pergaḍe Devapayya and other *karaṇas* made a grant of the village Nillajige in Muttage-30, a sub-division of Kogali-500, for the service of the god Svayambhu-Kalideva of Arahata (Harakanal) while the Chalukya king Trailokyamalladeva was ruling (1066 A.D.).[153]

Manneya Nagavarmarasa of the Kadamba family, made a grant of the *manneya* (title of possession over the village) of Navile situated on the river Krishna in Karadikal-300, to the god Jadeyasankara of that place (1066 A.D.).[154] He also relinquished his title *manneya* (of immediate possession) over the village Temgola, situated in Karadikal-400, to the god Kirtisomesvara (place not known, the inscription is in the Archaeological Museum, Hyderabad), following the grant of the *mēlāḷike* (sovereign right of ownership) of that village by Tribhuvanamalla-Vira-Nolamba-Pallava-Permanadi to the same deity (1077 A.D.).[155]

Mahāmaṇḍalēśvara Bhutarasa of the Kadamba family installed the god Traipurushadeva on the bank of the river Krishna at Navile and made a grant of village Muttage in Karadikal-300 for the worship and offerings in the temple (1119 A.D.).[156]

When the Chalukya king Jagadekamalla (II) was ruling from his capital, Kalyana, *mahāmaṇḍalēśvara* Jagadekamalla-Vira-Pandyadeva, ruling from the capital Uchchangi, granted the village Benneganuru, situated in Muttage-30, a sub-division of Kogali-500, to *mahāpradhāna* Vatsaraja for giving it to the temple of the god Svayambhudeva of that village (1149 A.D.).[167]

An inscription (1148 A.D.)[158] built into the wall of the Kotisvara temple at Kotnakal records that Vikramaditya, the maternal uncle of Vira Pandyadeva, made gift of the entire land located within the village boundary on four sides of Kottiganuru to god Kotisankara situated on the south bank of the river Tungabhadra and to the north of the *agrahāra* Huvinahadagali. Vira Pandyadeva was a feudatory of the Chalukya king Jagadekamalla. The god Kotisankara may be identified with Kotisvara, in whose temple the inscription is found and the village Kottiganuru with Kotnakal where the temple is located. This is further corroborated by the fact that the temple of Kotisankara or Kotisvara and the village Kotnakal are located on the south bank of the river Tungabhadra and to the north of Huvinahadagali.

In the reign of the Kalachuri king Raya-Murari Sovideva, his officer, *daṇḍanāyaka* Tejiraja, performed the great ceremonial worship of the god Svayambhu-Prasanna-Mallikarjuna at Kukanur with the ablution of thousand jars of milk to mark the completion of the ritual bathing of the deity with one hundred thousand jars of water. On this occasion he made an endowment of the village Hadalagere to the god with the king's approval (1170 A.D.).[159]

Echimiyya-Nayaka obtained the village Edehalli from the Kalachuri king Samkamadeva, and with the consent of *nāḍādhikāri* and *manneya,* endowed it to the temple of god Harihara constructed by him at Kavaluru (1177 A.D.).[160]

Dannaugi *daṇḍanātha,* with the approval of the Kalachuri king Samkamadeva, made an endowment of the village Selagara, situated in Kukanur-30, for the worship and offerings in the temples of Jyeshtha and Somesvara at Kukanur (1178 A.D.), for his wishes had been fulfilled on former occasions.[161]

Mahāmaṇḍalēśvara Mallidevarasa of the Haihaya family made a grant of the village Huniseyahalli situated in *sivaṭa* of Morata to the god Pallavesvara (1178 A.D.).[162] *Mahāmaṇḍalēśvara* Rachamalla II of the Sinda dynasty, granted the village Jintegrama, situated in Ballakunde-nadu, for the worship, offerings and other services of the god Svayambhudeva at Kurugodu (1181 A.D.).[163] *Mahāmaṇḍalēśvara* Bammidevarasa made a grant of the village Nandiya-Behura, along with its *manneya, melāḷike* and the land situated within its boundary, to the god Kalideva at Bagali (1212 A.D.).[164]

Mahāpasāyita Dalavayya..... Sovideva made a gift of the village Herada situated in Bennevuru-12 division for the service of the god Mallikarjuna at Sriparvata (1263 A.D.) in the reign of the Yadava king Mahadeva.[165]

(ii) Land Grants: (a) By Kings: Chalukya Jayasimha II made a grant of hundred *mattars* of black soil two *mattars* of wet land and a flower garden at Piriya Mosangi (Maski) for the enjoyment of the Jagadekamalla Jinalaya (1032 A.D.).[166] Trailokyamalla, another Chalukya king, made a gift of land to the temple of Siva at Bannigola (1055 A.D.).[167]

Hoysala Vira Ballala (II) made a gift of the entire land within the four boundaries of the village Nandiya-Behura for the worship in, conservation of and feeding the *brāhmaṇas* in the temple of god Svayambhu-Kalideva at Bagali (1193 A.D.).[168]

(b) By Royal Family: Somaladevi, daughter of the Chalukya king Jagadekamalla Jayasimha II, made a gift of hundred *mattars* of land at Piriya Mosangi (Maski) in favour of the Jaina temple, at the request of Tambivatam Besavoja with the approval of her ministers (1027 A.D.).[169] She made another grant of land for a Jaina *basadi* at Ballanittage (Ballatagi) (1029 A.D.).[170]

Piriya Ketaladevi, queen of the Chalukya king Vikramaditya VI, ruling over Siruguppe-12, a sub-division of Ballakunde-300, made a grant of land to the god Ketalesvaradeva at Siruguppe (1092 A.D.).[171] Pattamahadevi, another queen of the same king, made a grant of land for food-offerings to the deity Mulasthanadeva at Piriya Ballahara (Vala-Ballari) (1112 A.D.).[172] Padmaladevi, yet another queen of the same king, ruling over the *agrahāra* Mamgola (Magala), ordered Puliyamanayaka, at the request of the *mahājanas,* to make a gift of eleven *mattars* of land for the service of the god Narasingadeva (at the village now known as Rangapura) (1116 A.D.).[173]

(c) By *Mahāmaṇḍalēśvaras* (Feudatory Chiefs): *Mahāmaṇḍalēśvara* Hollarasa of the Haihaya family made a gift of fourteen *mattars* of land in the village Adakeya Keraura, which was his *komāra vritti,* to the god Lakshminarayana, at Balaganur for the prosperity of his kingdom (1191 A.D.).[174] Two more land grants were made to the same deity in the following year by *mahāmaṇḍalēśvaras* Mallidevarasa and Allahulideva of the same family (1192 A.D.).[175]

Mahāmaṇḍalēśvara Bajjarasa of the Kadamba family and his minister Aneya Malayya-Nayaka gave one hundred *mattars* of land in the village Linga (Lingasugur) for the daily worship and offerings of the god Svayambhu Paschima Somanatha of the primeval town of Karadikal (1191 A.D.).[176] An inscription at Daddala mentions that *mahāsāmanta* Maleyamarasa (family not mentioned) of Manuve (Manvi), who bore the epithet Girigōṭemalla, made a grant of twenty four *mattars* of land to the Girigotemalla-Jinalaya (1069 A.D).[177]

The *mahāmaṇḍalēśvaras* of the Nolamba family made a number of land gifts, which included grant by Revaladevi, the queen of Vira-Nolamba-Pallava-Permadideva to the gods Kalapriyadeva and Vishnudeva at Kanchagara-Belagallu (981 A.D.),[178] by Jagadekamalla-Nolamba-Pallava-Permanadi (Udayaditya) to the gods Kalideva at Bagali (1018 A.D.),[179] and Bhogesvara at Talavagalu (1034 A.D.),[180] and by Nolambadevi, the queen of Trailokyamalla-Irivanolamba-Pallava-Permanadi Narasinghadeva, to the god Mahadeva at Hosagere (1052 A.D.).[181]

Mahāmaṇḍalēśvara Ghattiyarasa of the Kadamba family ruling around Kottur area, made a grant of land for the service of the god Ramesvara of Kotturu (1112 A.D.).[182] His son Chibidevarasa made a gift of land for the service of the god Narasimha at Ammele (Ambali) (1143 A.D.).[183] *Mahāmaṇḍalēśvara* Nachidevarasa of the same family granted lands for the service of the god Agastesvara at Yeleha (Halyam) (1154 A.D.).[184]

Mahāmaṇḍalēśvara Ramachamalla II of the Sinda family made land grants to the gods Svayambhudeva (1173 A.D.)[185] and Kalideva (1176 A.D.)[186] at Kurugodu and Vinayaka (1195 A.D.)[187] at Oruvay.

(d) By Ministers and Officers: The ministers and officers, irrespective of their cadre, came forward in donating land to temples. Some of them were *mahāpradhāna* (higher minister) *bāṇasaverggaḍe maneverggaḍe pannāyadadhishṭhāyaka* (superintendent of toll revenue),[188] *mahāpradhāna achchupannāyadadhishṭhāyaka,*[189] *mahāpradhāna Kannaḍa sandhivigrahi maneverggaḍe daṇḍanāyaka,*[190] *mahāpradhāna mahāpasāyta,*[191] *pradhāna,*[192] *mahāmātya,*[193] *mahāmātya maneverggaḍe,*[194] *maneverggaḍe,*[195] *sandhivigrahi,*[196] *daṇḍanāyaka,*[197] *āneyasāhaṇi pasāyita*[198] (commissioner in charge of elephants), *perggaḍe,*[199] *manneya,*[200] *ūrōḍeya,*[201] *gauḍa* or *gāvuṇḍa.*[202]

(e) By Village Assemblies: The *mahājanas*, i.e., the assembly of nominated or elected representatives, of Bagali,[203] Magala,[204] Holal,[205] Nilagunda,[206] Kuruvatti,[207] Alabur,[208] Yenigi,[209] Pulige (Munirabad)[210] and Kukanur[211] made land grants to the temples in their respective places, while the *mahājanas* of Huvinahadagali made a grant to the Kotisvara temple at the adjacent Kottiganur (Kotnakal).[212]

(f) By Guilds: The mercantile guilds like the *telligas, mummuridaṇḍas* and *seṭṭis* joined the *mahājanas* in donating land to the god Gavaresvara at Holal.[213] The *gavares* of Kurugodu,[214] *nakharas* of Balaganur,[215] *nakharas, mummuridaṇḍas* and *ubhayanānādēsis* of Mudugal,[216] - all mercantile guilds, made land grants to the temples in their respective places. The *lenka*-1000, an organisation of soldiers, also made a grant of land to the god Nolambesvara consecrated by them at Morigere.[217]

(g) By Private Individuals: A large number of private individuals, both rich and poor also contributed their might by making land grants.[218]

(iii) Grants of Taxes and Dues: Temples derived a considerable income from the taxes and dues granted by kings, *mahāmaṇḍalēśvaras,* higher officers, village assemblies and guilds. Inscriptions mention various types of taxes and it appears that the burden of taxes on common man was not less when compared to the present times. The persons who were in charge of certain taxes could make grant of those taxes directly and others did it with the permission of their superior officers. Sometimes several officers of different ranks joined together and made grants.

(a) By *Mahāmaṇḍalēśvaras* and Officers: The persons who made grants of taxes and dues to the temples were from the cadres of *mahāmaṇḍalēśvara* (feudatory chief),[219] *mahāsāmantādhipati,*[220] *mahāpradhāna,*[221] *daṇḍānayaka,*[222] *perggaḍe* or *heggaḍe,*[223] *manneya,*[224] *sunkādhikāri,*[225] *bilukoḍeyadhikāri,*[226] *vaḍḍarāvuḷa sunkādhikāri,*[227] *perjjunkadoḍeya,*[228] *herjjunkadadhishṭhāyaka,*[229] *pannāyadadhishṭhāyaka,*[230] *achchupannāyadadhishṭhāyaka,*[231] *pannāya vaḍḍarāvuḷadadhishṭhāyaka*[232] and *hejjunka vaḍḍarāvuḷa pannāyada sunkadadhishṭhāyaka.*[233] The taxes or part of the taxes granted by the above officers were *manneya sāmya*[234] (authority of collecting *manneyadere*) *manneyadere*[235] (remuneration of the headman of a village for collecting taxes for the state), *vaḍḍarāvuḷa sunka,*[236] *perjjunka*[237] or *hejjunka*[238] (all these three types of taxes were levied mostly on betel leaves and areca-nuts), *pannāyada sunka*[239] (tax derived from one's estate that was granted), *aḍakeya sunka*[240] (tax on areca-nuts), *panchakāruka*[241] (tax on artisans such as carpenters and smiths), *sūḷedere*[242] (tax on prostitutes) *kirukuḷadere*[243] (small or petty taxes), *maggadere*[244] (tax on looms), *gāṇadere*[245] (tax on oil mills), *manevaṇa*[246] (house tax), *kannaḍivaṇa*[247] (mirror tax), *handara haṇa*[248] (tax on marriage canopy), *davasāya,*[249] *bīravaṇiga,*[250] *sāda*[251] (shepherds?), *baṇṇige*[252] and *mūligadere.*[253]

(b) By Village Assemblies: The village assemblies called the *mahājanas* made gift of full or part of taxes like *aḍakeyāya*[254] (tax on areca-nuts), *kereya sunka*[255] (tax on or for tanks), and taxes on grass, fire wood, vegetables, fruits and cotton - exported from and imported in villages.[256] *Nāḍu* was a group of villages and the assembly of the representatives of these villages was also known as *nāḍu.*[257] These *nāḍus,* having powers to collect their own taxes, made grant of some of the taxes to the temples. Usually these were in the form of taxes on the loads carried on the backs of oxen, bison and donkeys.[258]

(c) By Guilds: Some of the mercantile guilds, who often dealt in money and sale or purchase of commodities felt it easier to contribute little by little on each occasion of sale or purchase for the services in the temples of their places. So they imposed certain taxes or dues on the activities of their business, which were remitted in cash or in kind.

The mercantile guilds like *nakharas, mummuridaṇḍas, nānādēśis* and *gavares* paid a certain amount or certain quantity of commodity on every purchase or sale.[259] Income derived from wholesale, levies collected on minting establishments and sales of commodities, in mutual agreement by the assembly of merchants, mint officers and mint owners, was also granted.[260] The *toṭigas* (gardeners), *kōnekāras* and *telligas* (oil producers) and others made contributions at the rate of a *pāga* per *uḷi* (chisel) and per ladder, and a *sotige* of oil per oil mill for the service of god.[261] The *taṁbuliga sāsirvaru*[262] (betel leaves sellers), contributed 100 betel leaves per cart load and 50 for one head load. The *gātrada seṭṭis* donated a *vīsa* for a cart load and half *visa* for a head load, of betel leaves[263] and the five hundred merchants made contribution at the rate of a *kāṇi* per load of betel leaves.[264]

The merchants of Mudugal excelled all by making contribution on almost every event in their business and social life. They made donation of a *kāṇi* per *pon* (*gadyāṇa*) on sale and purchase, a *kāṇi* per *pon* on sending gold and silver to the mint, 50 betel leaves per cart load, a *sauṭige* of paddy per *hasara,* a *sauṭu* (large spoon) of oil per oil-mill, a *chauvala* on the occasion of marriage from both the families (bride and bridegroom), a *haṇa* and a *hāga* for sending to marriage in other places from both the families, two *hāgas* on attainment of puberty, a *haṇa*, and a *hāga* for pregnancy, two *hāgas* for birth of a son, two *hāgas* on initiation of a child for education, two *hāgas* on the occasion of living separately (leading independent life), two *hāgas* for opening a new shop and a *hāga* for *chaitra* and a *hāga* for *pavitrārōpaṇa* per family for the services of the gods Nakharesvara and Prasanna Kesava.[265]

The *gaḷeya-munūrvaru* (300 gardeners) contributed a *hāga* every year from their labour in garden[266] and the *mēḷisāsirvaru* (1000 agriculturists) donated one *haṇa* on every *kunṭeya mēḷi* (handle used for balancing the levelling agricultural implement).[267]

(iv) Money Grants: Entire money granted to several temples would have been spent within a short period without leaving any balance, if the donors did not put restriction of keeping the amount donated by them as capital and utilise only its interest. Some such examples are given below.

Vikramadityarasa, uncle of *mahā-maṇḍalēśvara* Jagadekamalla Vira Pandyadeva, gave 173 *gadyāṇas* to the *mahājanas* of Bagali, with the stipulation that, with the interest thereon, 13 *brāhmaṇas* of the temple of Kalideva should be fed and 2 lamps each, burnt before the gods Kalideva and Narasimhadeva.[268] Mahadeva *daṇḍanāyaka* gave 120 *gadyāṇas* to the *mahājanas* of Itagi with the condition that the interest thereon should be paid to the teachers in the Mahadeva temple.[269]

The *mahājanas* of Bidirapalli made a grant of 25 *gadyāṇas* to the temple of Narasinghadeva at Rangapura with the condition that its interest, at the rate of two *paṇas* for a *gadyāṇa*, should be utilised.[270]

Isvara Setti made a gift of 100 *gadyāṇas* for the maintenance of the *manṭapa* in the Gavaresvara temple at Kukanur. The amount was deposited with the assembly of merchants who were to treat it as the capital and utilise only its interest.[271] Certain Gurudeva made a grant of 100 *gadyāṇas*, to the god Mulasthanadeva at the same place with the condition that the interest thereon should be utilised for *naivēdya, aṁgabhōga, chaitra, pavitra,* for the remuneration to the *pūjāri*, singers, drummers and the *mālagāra* (garland maker).[272] Two individuals made gifts of 10 and 20 *gadyāṇas* for the food offerings for the god Mallikarjuna at the same place.[273] Kesimanna made a grant of 172 *gadyāṇas* to the *mahājanas* of Alavandi for utilising its interest, at the rate of a *paṇa* for a *gadyāṇa* for a year, for the service of the god Kesava.[276] Similarly several money grants were made to the Kalideva[275] and Nilesvara[276] temples at Bagali, Kesava temple at Huvinahadagali[277] and Chenna-Parsva temple at Kogali.[278]

(v) Miscellaneous Grants: Apart from the grants discussed above, which formed major heads in temple's income, there were other gifts like animals,[279] oil mills,[280] houses,[281] house-sites,[282] shops[283] etc.

B. EXPENDITURE: Temples incurred a heavy expenditure towards worship (*aṁgabhōga* and *raṁgabhōga*), offerings, burning lamps, remuneration to *pūjāris,* teachers, servants, feeding ascetics and others etc. Information available from inscriptions regarding the rates of expenditure incurred in the temples in the region under study is limited. Some inscriptions mention, while recording grants to the temples, that out of the income from the grants certain rates should be paid to the servants and certain amount should be spent for worship and feeding the *brāhmaṇas.* Some such details may be noted here.

An inscription at Munirabad (Pulige) states that, from the income of the land belonging to the Somesvara temple, 6 *gadyāṇas* should be paid to the *āchārya* worshipping thrice a day, 6 *gadyāṇas* for a year to two servants and 4 *gadyāṇas* for a year to a *bhaṭṭa* for reading *purāṇas*.[284] Further it records that the following provisions should be used for the food offerings to the deity every day:

rājānnadakki (rice)	*koḷaga*	1
pesaru (green gram)	*māna*	1
tuppa (ghee)	*māna*	1
vīḷeya aḍake (betel nuts)		12
ele (betel leaves)		24
nandā-dīvige (perpetual lamp)		1

The rest of the amount, after incurring the above expenditure, was reserved for the conservation of the temple and the remaining balance, after conservation, for running a *satra* for feeding 12 *brāhmaṇas.*

The following provisions were used every day for the food offerings to the god Somanatha at Kotnakal.[285]

akki (rice)	*baḷḷa*	1
tuppa (ghee)	*soḷasige*	1
oil for lamp	*soḷasige*	1

Six *paṇas* each were spent for the *grahaṇa, Chaitra* and *Pavitra* festivals and seven *paṇas* for the *Samkramaṇa* festival, six *gadyāṇas* for reading *purāṇas* and three *gadyāṇas* for the *pūjāri* (worshipper) in the Kesava temple at Alavandi.[286]

Out of the twelve *paṇas* collected every month from the gift of toll revenue, for the god Kalideva at Bagali, two *paṇas* were given to the *pūjāri,* one *paṇa* to the *purāṇa* reader and two *paṇas* were spent for the flower garden.[287] The seven *brāhmaṇas* engaged in the special worship like *lakha-gaḍuge* or *laksha-gaḍuge,* of the same deity, were paid seven *paṇas* every month.[288] The interest on 173 *gadyanas* gifted to the same temple was used for providing provisions for 12 *brāhmaṇas* of the temple and their cook, and for burning lamps in the temple at the following rates each day.[289]

nellakki (paddy rice)	*koḷaga*	1	*baḷḷa*	1
endiru	*māna*	2		
tuppa (ghee)	*māna*	1	*soḷasa*	1
aḷe (butter milk)	*baḷḷa*	2		
for *bādu kāyi* (vegetables?)	*vīsa*	1		
aḍake (betel nuts)		25		
ele (betel leaves)		50		
aḍugarbbu (fuel), monthly	cart load	1		
eṇṇe (oil) for two lamps	*soḷasa*	2		
pushpa (flowers)		100		
eṇṇe (oil) for 2 lamps before god Narasimha	*soḷasa*	2		

Sixteen *brāhmaṇas* were fed daily in the *sattra* of the Noyyesvara temple at Makere (Chatnahalli?). The provisions used for them, per head, per day, were as follows.[290]

akki (rice)	*mā*	5
hesaru (green gram)	*mā*	1
tuppa (ghee)	*soḷasige*	2
mosaru (curds)	*ba*	1
aḷe (butter milk)	*ba*	1
aḍake (betel nuts)		2
ele (betel leaves)		4

Six *gadyāṇas* were spent for reading *purāṇa* and four for reciting *Aindra* in the Kesava temple at Bagali, out of the interest, at the rate of two *paṇas* a year, on fifty *gadyāṇas* gifted to the temple.[291] The *śāstra* teacher and the *purāṇa* reader in the Lakshminarayana temple at the same place were paid seven *gadyāṇas* each for a year.[292] The teachers of *Rigvēda khaṇḍika* and *Yajurvēda khaṇḍika,* in the Mahadeva temple at Itagi, were paid twelve *gadyāṇas,* i.e., six *gadyāṇas* each, for a year.[293]

These expenditures were incurred directly by the temple authority. Sometimes a portion of the temple land was given to the persons engaged in various services of the temple.[294]

5. TEMPLE AS A BANK

A study of grants of money to various temples reveal that the temples were performing the functions of a bank. Some donors made money grants to the temples stipulating that the money should be treated as capital (*modala*)[295] and only its interest (*vṛiddhi*[296] or *baḍḍi*[297]), at the specified rates, should be utilised for the purpose for which the grant was made. This indicates that it was obligatory on the part of the temple to invest the money or lend it to some one (*kaḍaṁgoṭṭu*),[298] for earning interest.

An inscription (1005 A.D.)[299] at Kakanur mentions that Isvara Setti constructed a *manṭapa* and granted 100 *gadyāṇas* for its maintenance. The *tapōdhana* of the temple touched the money, as an act of receipt, on behalf of the temple, and then it was deposited with the merchants (*nakharas*), who were to protect the capital and utilise only its interest for the said purpose.

Mahadeva *daṇḍanāyaka* made a grant of 120 *gadyāṇas* to the Mahadeva temple constructed (1112 A.D.) by him at Itagi with the condition that its interest, at the rate of a *paṇa* per *gadyāṇa* per year, amounting to 12 *gadyāṇas,* should be paid to the two teachers of *Rigvēda bālaśikshe khaṇḍike* and *Yajurvēda bālaśikshe khaṇḍike.* The money was deposited with the four hundred *mahājanas* of the place, who were to make payments to the teachers.[300] The four hundred *mahājanas* of Alavandi were given 172 *gadyāṇas,* granted (1158 A.D.) by Kesimayya to the god Kesava,[301] under similar conditions. The *mahājanas* were to pay the interest at the same rate mentioned above. Out of the interest, the *mahājanas* were to deduct tax (due to them)[302] on (temple) shops and lands, and spend 6 *gadyāṇas* for the *purāṇa,* 3 *gadyāṇas* for the *pūjāri,* 7 *paṇas* for the *Saṁkramaṇa* (festival), 6 *paṇas* each for *grahaṇa* (eclipse), *Chaitra* and *Pavitra* (festivals), and 4 *paṇas* for the *mālakāra* (garland maker).

Maleyala *vaḍḍa vyavahāri* Komaramurkka donated (1018 A.D.) 5 *gadyāṇas* to the Kalideva temple at Bagali with the stipulation that its interest (rate not mentioned) should be utilised for burning the perpetual lamp in the temple.[303] Another grant (1153 A.D.)[304] of 173 *gadyāṇas* was made to the same temple by Vikramadityarasa, uncle of Jagadekamalla Vira Pandyadeva, with the condition that its interest, at the rate of two *paṇas* for a *gadyāṇa* per year, should be utilised for making provisions (feeding) to the 13 *brāhmaṇas* of the temple, burning two perpetual lamps in the temple, offering flowers to the god, and for burning two perpetual lamps in the temple of Narasimha. The money was given to the *brāhmaṇa mahājanas* of the place. A grant of 50 *gadyāṇas* was made to the Kesava temple at the same place (during the rule of the Chalukya king Jagadekamalla) with the condition that out of its interest, amounting to 10 *gadyāṇas*, at the rate of 2 *paṇas* for a *gadyāṇa* per year, 6 *gadyāṇas* should be utilised for reading the *purāṇas* and 4 for the *Aindra* recital.[305]

The *ūroḍeya* and the *mahājanas* of Bidirapalli made a grant (1116 A.D.) of 25 *gadyāṇas* to the temple of Narasimha at Rangapura. The money was given to the 120 *mahājanas* of Magala to utilise its interest, at the rate of 2 *paṇas* for a *gadyāṇa* per year, for the service of the god.[306] Three individuals Raykeya-Shanangi, Hiriya-Nanimayya and Chakiyakka made grants (1126 A.D.) of 3 *gadyāṇas,* 2 *gadyāṇas* 6 *paṇas,* and 2 *gadyāṇas* 5 *paṇas* respectively for the god Kesava at Huvinahadagali stipulating that the interest at the rate of 2 *paṇas* for a *gadyāṇa* per year, should be used for the Chaitra worship of the god.[307]

Regarding the rate of interest, the above records fall into two groups. It was a *paṇa* for a *gadyāṇa* per year at Itagi and Alavandi, while 2 *paṇas* at Bagali, Huvinahadagali and Rangapura. The reason for the difference appears to be the regional, owing to different economic conditions, rather than the period, because the records from both groups are contemporaneous. The first group is in Raichur district and the second group in Bellary district.

An inscription (1233-34 A.D.)[308] at Magala deviates from the above practice. It records that *mahāvaḍḍavyavahāri* Vasudeva-Nayaka made a grant of 2 *gadyāṇas* for the flower garden of the god Gopala. The money was given to Butara Kallaya as *vokalugaḍa* (*okkalu* = farmer, *kaḍa* = loan) subject to the condition that he should grow flowers and supply them to the temple. In this case the person who received the money gave his service in lieu of its interest.

These examples indicate that the money granted to the temples was being lent out at interest. This in turn helped a considerable number of people, particularly businessmen, who were in need of money. Apart from this, temples had their own funds realised by the sale of land produce and collected through the grants of taxes and dues etc. The excess amount that remained after incurring the temple expenditure, also might have been used for lending to the needy.

6. TEMPLE AS AN EMPLOYER

Temple needed many people to attend to its numerous activities in various fields covering worship, meditation, education, banking, commerce, performing arts and agriculture. The employees of the temple, irrespective of category and caste, are generally referred to as *pādamūla-parivāra.*[309]

A. MANAGEMENT: All the activities in a temple, its income and expenditure, were looked after by a manager. He received temple grants and arranged for their utilisation. Lands granted to a temple were cultivated by the temple or given to a cultivator, with the condition that he should give certain quantity of the produce or money to the temple. Money granted directly and through taxes accumulated in the temple and it was to be invested as capital for earning interest. The temple manager was known as *sthānaka,*[310] *sthānāchārya,*[311] or *tapōdhana.*[312]

B. WORSHIP: Usually, the god in every temple was worshipped thrice a day by a *pūjāri,* who enjoyed a part of the temple land[313] or sometimes received grants directly from the devotees[314] in turn for his service. He was also given a house or a site by the devotees.[315] Sometimes there were as many as seven *brāhmaṇas* assigned with particular part of the worship.[316] Supplying flowers or flower garland was the job of the *mālagāra* who was to cultivate the flower garden of the temple and nurse the flower bearing plants for flowers.[317]

C. PERFORMING ARTS: Singing and instrumental music was performed during the worship. Dancing and enacting dramas was also a part of worship. Temples recruited *sūḷevaḷa*[318] (dance master), *sūḷe*[319] (dancing girl), *naṭṭava*[320] (dancer), *pātrapāvuḷa*[321] (actors for dramas and their attendants), *hāḍuvaru*[322] (singers), *vaṁsiga*[323] (flute player) and *parekāra*[324] (drummer) for this purpose. The number of persons of each category in different temples varied. There were twelve *sūḷeyaru* (dancing girls) each in the Kalideva temple at Bagali[325] and Nonambesvara temple at Morigeri[326] and four in the Svayambhudeva temple at Hiremagalageri.[327] There were two *vaṁsigaru* (flute players) in the Nonambesvara temple at Morigeri.[328]

D. EDUCATION: Education was imparted to the people by utilising the temple funds. Temples received grants for *vidyādāna*[329] (imparting education) and for the boarding and clothing of the students.[330] Several teachers were employed for this purpose.[331] Some temples engaged teachers for reading *purāṇas*[332] for the benefit of students and public. There were stipends for teachers (*bhaṭṭa vritti*),[333] students (*chaṭṭa vritti*) and *purāṇa* readers (*purāṇa vritti*).[334]

E. *MAṬHA* (MONASTERY) and *SATRA* (FEEDING HOUSE): Many temples had their own *maṭha*[335] and *satra.*[336] The ascetics engaged in religious learning and practice in the *maṭhas* were fed there only. The *satras* were meant for feeding ascetics, *brāhmaṇas,* students and guests. These two establishments employed cooks (*aṭṭikkuvaru*)[337] and others.

F. OTHER SERVICES: Grants made to temples included provisions for restoration of temples. Some temples had their own *kallukuṭiga*[338] (mason) and *rūvāri*[339] (sculptor). It is difficult to differentiate between the two, as both of them appear to have attended to all types of stone work. Among other skilled servants were carpenters (*baḍagi*)[340] and blacksmiths (*kammāra*).[341] The unskilled service included *parichāraka*[342] (servants), *nivishṭa*[343] (caretakers) and *kāhināḍa*[344] (watchmen).

7. WORSHIP AND FESTIVALS IN TEMPLE

Worship, as mentioned in the contemporary inscriptions, consists of three parts, *aṁgabhōga,*[345] *raṁgabhōga*[346] and *naivēdya.*[347] *Aṁgabhōga* is personal enjoyment of the god (i.e. icon) like bath, smearing with sandal paste, burning incense, burning lamp and offering flowers.[348] *Raṁgabhōga* is the theatrical enjoyment like singing, dance and drama performed on the *raṁga,*[349] i.e. elevated floor in the centre of the *sabhāmanṭapa* (*navaranga*) hall in front of the sanctum. *Naivēdya* is offering of food. Some inscriptions mention *śrīkārya,*[350] which is nothing but *aṁgabhōga, raṁgabhōga* and *naivēdya.*[351] *Aṁgabhōga* and *naivēdya* are discussed here, and the *raṁgabhōga* in the following section under the heading "Temple as a repository of performing arts".

A. *DĪPA* (LAMP): *Garbhagṛiha*, the *sanctum sanctorum* of temple, enshrines an image of god. Placed at the remote end of temple, it has only one entrance in the front and is without any windows or ventilators. Because of this reason *garbhagṛiha* is completely dark even during day time and it is not possible for the devotees to view the god without a lamp. The light emitted by the lamp or lamps burnt by the side of the god is just sufficient to illuminate the god. This is to concentrate the devotee's attention on the god, detaching him from the external world. Hence *dīpa* (lamp) plays very important role in the temple. There is a necessity of burning a lamp all the time in *garbhagṛiha*. Such a lamp is known as *nandādīpa* (perpetual lamp). While making donations to the temples, provision was made for burning *nandādīpas* in almost all temples, of which some have been recorded in inscriptions.[352] *Akhaṇḍa-dīvige*[353] (lamp without gap or fragmentation) mentioned in an inscription is similar to *nandādīvige*. In some cases oil[354] or oil mill[355] was donated to the temples for burning lamps. Two lamps were burnt in some temples.[356]

B. *SNĀNA* (ABLUTION): Worship starts with *snāna*,[357] the sacred bath, given to the sculpture. The scared bath figures prominently among different types of worships by prefixing words *gaḍuge, sahasragaḍuge* or *lakshagaḍuge*, and in one case the worship itself is called *lakkhagaḍuge*. *Gaḍuge* is a jar used for bringing water for bathing the god. *Gaḍuge, naivēdya, nandādīvige* were being offered to the god Virupaksha at Bennehalli.[358] Here the number of jars, or number of jars of water used for bathing is not mentioned. The god Kalideva at Mannera-Masalavada was offered *sahasra gaḍuge pūje naivēdya*.[359] Here one thousand (*sahasra*) jars of water was used for bathing the god. Another inscription[360] at Bennehalli mentions that the god Virupaksha was offered *lakshagaḍuge nivēdya*. In this case one lakh, i.e. one hundred thousand (*laksha*) jars of water was used for the divine bath. Kalideva at Bagali was also given a bath of one hundred thousand jars every year. Seven *brāhmaṇas* were engaged for this special worship, four for bringing water (*arghya*), one for offering flowers, one for handling jars and one for performing *japa* (muttering).[361]

Tejiraja *daṇḍanāyaka* performed a great ceremonial worship (*mahāpūja*) with the ablution of one thousand jars of milk after the completion of the ritual of bathing the god Mallikarjuna at Kukanur with one hundred thousand jars of water.[362]

Sītāḷagadduge[363] a mistake for *sītāḷa-gaḍḍuge* mentioned in an inscription at Kurugod is another type of ablution. It records a gift of twenty pots (*koḍa*) for the *sītāḷagaḍḍuge* of the god Kalideva. Here, *sītāḷa*[364] means sacred, and *gaḍḍuge* or *gaḍuge* means jar. Hence *sītāḷagaḍḍuge* means pouring scared water from jars.

Daily ablution gained more importance in Jaina temples. Two inscriptions at Kogali give a long list of 68 persons, along with money granted by them, for the daily ablution (*nityābhishēka*) of the god Chenna Parsvadeva.[365] In this context *abhishēaka* includes worship also. *Sugandhadravya*[366] (perfume) was perhaps mixed in the water used for bathing and also for burning as *dhūpa*.

C. *PŪJA* (WORSHIP): Worship followed bathing, and included smearing the deity with sandal paste mentioned as *srīgandha*,[367] *gandha*[368] or *śrīkhaṇḍa*[369] in inscriptions. Sometimes *kastūri*[370] (musk) was also used with *śrīgandha*. Then flowers[371] were offered to god. Apart from making provision for the purpose of supplying flowers, sometimes flower growing gardens[372] were also donated. Among temple staff who performed worship, one person was assigned with this job in some cases.[373] Butara Kallayya was given a grant of two *gadyāṇas* for growing flowers in the flower garden of the temple and supplying them to the god Gopala at Magala.[374] Similar arrangement was made for the god Mulasthanadeva at Kukanur.[375] Hundred flowers each were being offered to the gods Kalideva and Narasimha at Bagali.[376] *Dhūpa*[377] (incense) was burnt while performing *pūja*.

D. *NAIVĒDYA* (FOOD OFFERING): *Naivēdya* was offered after offering flowers and burning incense. Though the term *naivēdya* occurs in many inscriptions, only a few give its details. An inscription[378] from Munirabad (Pulige) mentions that the following provisions were used every day for the *naivēdya* of the god Somesvara.

rājānnadakki (rice)	*koḷaga*	1
pesaru (green gram)	*māna*	1
tuppa (ghee)	*māna*	1
viḷeya aḍake (areca-nut)		12
ele (betel leaf)		24

Another inscription[379] at Kotnakal records that *orvaḷa* (one *koḷaga*) rice and one *soḷasige* ghee were used every day for the *naivēdya* offered to the god Somanatha. One creeper of betel leaf and one tree of areca-nut, in each respective gardens, were donated to temples and sometimes betel leaf garden and areca-nut garden were donated.[380] *Hālumaṇḍige*[381] (cake or bread of wheaten flour prepared in milk) and *amṛitapaḍi*[382] (boiled rice) were also offered to gods as *naivēdya*. *Upāhāra*[383] (small meal) offered to some gods was perhaps similar to *naivēdya*.

E. *VĀDYA* (MUSIC): There was a practice of sounding musical instruments while performing *pūja*. A drummer (*harekāra*)[384] was sounding the drum thrice a day before the goddess Jyeshtha at Kukanur. *Paṭaha* (drum), *śankha* (conch) and *kahaḷe* (trumpet) were sounded in the temple of god Siddhesvara at Talakal.[385]

F. *PŪJA* ARTICLES: Donations were made for *dēvar-upakaraṇa*[386] (god's implements or articles) and *naivēdyad-upakaraṇa*[387] (implements or articles for *naivēdya* etc.). This provision was made for procuring articles like plates, tumblers, vessels, spoons, bell, waving lamps, stand for burning incense etc. Twenty pots for *sītāḷagaḍḍuge* and two *vasudhare* were donated to the god Kalideva at Kurugodu.[388] The word *sītāḷagaḍḍuge* means pouring sacred water (*sītāḷa*)[389] from pots (*gaḍuge*). *Vasudhare* is a type of tree (*sesbana grandiflora*).[390] An inscription[391] at Hampi gives a list of articles such as *ghanṭe* (bell), *aḍḍaṇige* (metallic tripod), *āruti* (waving lamp), *dhūpaghaṭa* (pot or stand for burning incense), *paryāṇa* (plate), *kaḷasa* (vase), *tiḷivaṭṭalu* (drinking vessel or bowl) with *chandana* (sandal paste), *sippu* (oyster shell) with *sugandha* (perfume), *vastra* (clothes) and *bhūshana* (ornaments) etc. donated to the temples of Virupaksha, Pampapati and Bhairava.

G. TYPES OF WORSHIP: Worship of gods and goddesses thrice a day was known as *trikāla pūja*.[392] Daily worship was known as *nityapūja*[393] or *nitya*[394] in short, and occasional worship was known as *naimittika*.[395] Worship with thousand and hundred jars, known as *sahasragaḍuge*[396] and *lakshagaḍuge*[397] respectively, worship on the occasions like *Chaitra* known as *Chaitrada pūje,*[398] and festive occasions were of *naimittika* type.

H. FESTIVALS: *Chaitra,*[399] *Pavitra*[400] and *Panchaparva*[401] were the festivals celebrated in many temples. Fleet and Hultzsch thought *Chaitra-Pavitra* as one word, and translated it as purificatory rites in the month of *Chaitra.* But R. Narasimhachar says that *Chaitra* and *Pavitra* are two different festivals.[402] This is also supported by two inscriptions in the region under study, which record grants for each of them separately.[403] The *Chaitra* is the festival called *Chaitra Vishu*[404] celebrated on the first day of the month *Chaitra.* It is also a new year day of the Hindu calendar. Donations were made to the god Kesava at Huvinahadagali with the condition that the *Chaitra pūje* should be offered on *akshaya tṛitiya amavāsya,* every year.[405] The word *Pavitra* signifies "sacred (*pavitra*) thread", i.e. *yajnōpavīta*. *Pavitrōtsava*[406] is celebrated every year between the full-moon day in the month of *Āshāḍha* and the full-moon day in the month of *Kārttika,* when garlands of sacred thread made of cotton or silk are put on the necks and other parts of the body of the holy images. *Panchaparvva* means five festivals. It is clear from the inscriptions that these included *Chaitra* and *Pavitra*[407] also but the remaining three are not specified in the inscriptions.

Special provisions were made for *Saṁkramaṇa* and *grahaṇa*[408] along with *Chaitra* and *Pavitra,* while making donations to the god Kesava at Alavandi. Donations were made to the gods on the occasion of *Saṁkrānti parvva,*[409] i.e. *Saṁkramaṇa* festival. These indicate that special *pūjas* were performed on the occasions of *Saṁkrānti* and *grahaṇa*. The *Saṁkrānti* is celebrated on the day on which the sun enters the house called *Makara* (Capricornus) in the solar month *Makara,* corresponding to the English month January-February. It is laid down in the Hindu scriptures that food be cooked not with the object of eating, but only to serve the purpose of a sacrifice and an offering to the god. The remnant of the food, if any after the sacrifice, may be eaten. Hence the newly harvested rice is cooked as an offering to the gods.[410] There are two types of *Saṁkrānti.* One is *Makara Saṁkrānti* or *Uttarāyaṇa Saṁkrānti,* the day on which sun enters the house of *Makara* (Capricornus) and the other is *Karkaṭa* or *Dakshiṇāyaṇa Saṁkrānti,* the day on which the sun enters the house of *Karkaṭa* (Crab). The *Uttarāyaṇa Saṁkrānti* day is chosen as an auspicious day for making gift to gods. A majority of gifts recorded in inscriptions were made on this day.[411] Gifts to gods were also made on the day of *Dakshiṇāyaṇa Saṁkrānti.*[412] *Grahaṇa* is an eclipse, but whether it is solar or lunar, is not mentioned in the inscription.[413] Both the days of solar[414] and lunar[415] eclipses were chosen for making gifts to gods and perhaps special worships were performed on these occasions.

An inscription at Bagali records a gift of a portion of toll revenue on betel leaves to the god Kalideva on the auspicious day of *vīḷeya* of the god (*śrī Kalidēvasvāmiya vīḷeyada puṇyadinadalu*).[416] *Vīḷeyada puṇyadina* was the auspicious day on which the god was worshipped with betel leaves. Another inscription at Ambali records gift of tax on the garden of betel leaf and betel nut of the god Kalideva for the *vīḷeya* of the god (*Kalidēvasvāmiya vīḷeyakke*).[417] In the region under study, the practice of worshipping gods with large number of betel leaves (*vīḷeya ele*) has been continued to the present. A wooden or split bamboo frame is placed in front of the deity, covering it from all sides. The frame is decorated with hundreds of betel leaves.

Ugādi festival, celebrated on the Hindu new year day, was also considered auspicious. The Chalukya king Tribhuvanamalla, who made the *mahādānas* (great gifts) like *viśvachakra* on this day, also made gift of a village to the god Kesava at Huvinahadagali.[418]

The Traipurusha temple at Javur was illuminated on the occasions of *Uttarāyaṇa Saṁkrānti* and *Dīpāvaḷi* festivals.[419]

8. TEMPLE AS A REPOSITORY OF PERFORMING ARTS

Of the several ways of appeasing the god consecrated in temple, *aṁgabhōga, raṁgabhōga* and *naivēdya* are important. *Aṁgabhōga* and *naivēdya* have been discussed in a previous section. *Raṁgabhōga*[420] is the enjoyment of performing arts like singing, dance and drama performed on the *raṁga*, i.e. the elevated floor in the *sabhāmaṇṭapa* (*navaranga*) hall in front of the *garbhagṛiha.*

Performing these arts for the enjoyment of gods has a long rooted tradition. Lord Krishna is represented to have said in the *Bhāgavata Purāṇa* that on auspicious days, if possible daily, god should be propitiated with singing, dancing and presenting before him dramatised versions of his *līlas* and episodes from his incarnations.[421] Drama has been equated with *yajña* by Bharata, the author of the *Nāṭyaśāstra,* who says that one who witnesses the enacted drama attains the same goal as that of the masters of the Vedic path and masters of the gifts attain. The gods are never so pleased on being worshipped with scents and garlands as they are delighted with the performances of drama.[422]

Kautilya says in his *Arthaśāstra* that a *samāja,* which included dramatic performance, should be organised in the temples.[423] Vatsayana in his *Kāmasūtra* also advises the *nagaraka,* a cultured man of the city, to organise a *samāja* in the temple of the goddess Sarasvati on an auspicious day.[424] According to the *Abhinayadarpaṇa,* those who desire good luck should cause *nṛitta* to be performed on such occasions as the coronation of a king, a festival, a procession with an image of god, a marriage ceremony, the birth of a son, etc. for *nṛitta* is auspicious.[425]

As music, dance and drama became part and parcel of worship, temple became a repository of performing arts. Thus patronising music, dance and drama, temples employed musicians, both vocalists and instrumentalists, beautiful dancers, dance masters and dramatists.

A. MUSIC: Vocal music was performed in the Bhogesvara temple at Talavagalu,[426] Kalideva temple at Huvinahadagali,[427] Ketalesvara temple at Siruguppa,[428] Bhimesvara temple at Nilagunda,[429] Kalideva temple at Bagali,[430] Mulasthanadeva temple at Valaballari,[431] Kalideva temple at Kurugodu,[432] Mulasthanadeva temple at Kukanur,[433] and Chamesvara temple at Ballatagi.[434] Songstress Siriyave, daughter of Kamave-Nagave was a devotee of the god Kalideva at Bagali.[435] There was a male singer (*hāḍuvāta*) in the Kalideva temple at Kurugodu.[436]

No doubt instrumental music was practised in many temples but we find references only to drummers (*parekāra* or *harekāra*) and flute players (*vaṁsiga* or *vaṁchiga*) employed in temples. Both of them were employed in the Bhogesvaradeva temple at Talavavagalu,[437] Kalideva temple at Bagali,[438] and Govindesvara temple at Morigeri.[439] Duggayya, a flute player, was serving in the Bhogesvara temple at Talavagalu (1034 A.D.) and there were two flute players in the Govindesvara temple at Morigeri (1045 A.D.). Drummers were patronised by the Jyeshthadevi temple[440] and Mulasthanadeva temple,[441] both at Kukanur, Svayambhudeva temple at Hiremagalageri,[442] Kalideva temple at Huvinahadagali,[443] Ketalesvaradeva temple at Siruguppa,[444] and Balesvara temple at Holagondi.[445] Bammoja was the *harekāra* (drummer) in the Mulasthanadeva temple at Kukanur (1108 A.D.).[446] Performance of music went on side by side with the worship, several times in a day.[447] The drummer in the Jyeshthadevi temple at Kukanur was sounding drum thrice a day. Musical performance was also practised in the Chamesvara temple at Ballatagi[448] and Mulasthanadeva temple at Valaballari.[449]

B. DANCE: *Dēvadāsi* system was prevalent in Karnataka from about 8th century A.D.[450] *Dēvadāsis* were dancing girls, who were serving in temple by dancing before god. Dancing girls are referred to as *sūḷe* in inscriptions. Chola king Rajaraja supplied four hundred dancers to the Brihadisvara temple constructed by him at Tanjore.[451] Beauty was also a consideration for dancing girls. Mahadeva *daṇḍanāyaka,* who constructed the Mahadeva temple at Itagi, selected beautiful dancing girls, who were comparable to Rati and Rambhe, and constructed a suburb for them.[452] Similarly there were suburbs for dancing girls (*sūḷegēri*) at Kavalur[453] and Kurugodu,[454] of which the former belonged to the Harihara temple at that place.

There were twelve dancing girls each in the Kalideva temple at Bagali[455] and Govindesvara temple at Morigeri,[456] Apart from these, there was a male dancer (*naṭṭava*) in the latter temple and among dancing girls two were seniors. The dancing girls in the Svayambhudeva temple at Hiremagalageri were called *kaṁbada nālvar sūḷeyar,* meaning four dancing girls of the pillars.[457] Dance was performed in the *sabhā-manṭapa* (*navaranga*) hall consisting of four pillars at the centre. It appears that each dancer stood at each pillar and their position in the dance was identified on the basis of the position of the pillar assigned to them. Dance was also performed in the Bhimesvara temple at Nilagunda,[458] Mulasthanadeva temple at Valaballari[459] and Chamesvara temple at Ballatagi.[460]

These dancers were guided by dance masters called *sūḷevaḷa*. Some of the dance masters inherited their profession. Dance master (*sūḷevaḷa*) Basavanna[461] of the Somesvara and Jyeshthadevi temples at Kukanur was the son of the dance master (*sūḷevaḷa*) Sovinayaka of the Mulasthanadeva temple at Yarambaravi (Yalburga), the capital of the Sindas. Dance masters were also there in the Kalideva temple at Bagali,[462] Govindesvara temple at Morigeri[463] and Balesvara temple at Holagondi.[464]

C. DRAMA: Epigraphs associated with temples often mention *pātra* along with terms associated with music and dance. *Pātra* means a character or role played by an actor in a drama. Such *pātras* (i.e. roles played by actors or actresses in drama) were patronised in the Kalideva temple at Bagali,[465] Svayambhudeva temple at Hiremagalageri,[466] Kalideva temple at Huvinahadagali,[467] Kalideva temple at Ambali,[468] Ketalesvara temple at Siruguppa,[469] Balesvara temple at Holagondi,[470] Noyyesvara temple at Chatnahalli,[471] and Mahadeva temple at Itagi.[472] There were three *pātras* in the Balesvara temple at Holagondi.[473] Another word *pāvuḷa* occurs along with *pātra* in some inscriptions.[474] It occurs independently in an inscription at Kottur, which records donation to the *pāvuḷa-vargga* of the Ramesvara temple.[475] *Pāvuḷa* appears to have been retinue of *pātra*. *Pātra-pāvuḷa* along with *parigraha* (attendants) of the Mahadeva temple at Itagi were granted 24 houses as a suburb to dwell (*dēvara pātra pāvuḷa parigrahakkiralu puravarggavāgi biṭṭa mane yirppattanālku*),[476] apart from a share in the temple grants.

9. TEMPLE AS AN EDUCATIONAL CENTRE

Education in its beginning was religious. There were no institutions called "Educational Institutions" during the Vedic age, when the students used to go to the teacher's place for learning. With the introduction of Buddhism and Jainism, monastic establishments evolved. This had its impact on Hindu religions and the tradition was continued by the priests and the *āchāryas* of the Hindu temples and *maṭhas*.[477]

Education has been given much importance from the ancient times. People in ancient India had the following opinions about education. There is nothing which is superior to it. It is the real wealth among all types of wealth, because, it cannot be stolen away by an body, it is invaluable, and it never decreases.[478] Gift of learning (*vidyādāna*) was supreme among all gifts.[479] With these considerations education was patronised by the people of all strata of the society.

Agrahāra, brahmapuri, ghaṭikāsthāna, maṭha and temples were centres of education. Many times, temple itself was like a school or college and sometimes it was associated with other centres like *agrahāra, brahmapuri* etc.

A. TEMPLES IN *AGRAHĀRAS*: *Agrahāra* was a village granted to a group of *brāhmaṇas* who settled there for conducting religious and educational activities.[480] The *agrahāras* were formed by kings, queens, ministers, generals and others. There were twenty six *agrahāras*, viz. Gabbur,[481] Kallur,[482] Kurdi,[483] Tadakal,[484] Balaganur,[485] Valaballari,[486] Bannigol,[487] Mudugal,[488] Itagi,[489] Mudhol,[490] Kukanur,[491] Talakal,[492] Alavandi,[493] Madinur[494] and Kavalur[495] in Raichur district; Kanchagara-Belagal,[496] Baggur,[497] Morigeri,[498] Hirehadagali,[499] Huvinahadagali,[500] Albur,[501] Holal,[502] Magala,[503] Telagi,[504] Bagali[505] and Nilagunda[506] in Bellary district.

Madinur (Modeyanur) which was received by Revayya Dvedi Chattopadhyaya Somayaji from the Chalukya king Taila II, on the occasion when the latter performed *brahmāṇḍa kratu*, was bestowed upon twenty learned *brahmanas*, making it an *agrahāra* (973 A.D.). Revayya Dvedi constructed a Traipurusha temple there and others made grants for the maintenance of a teacher (*bhaṭṭavritti*) for imparting education in the temple.[507] The *agrahāra* Nilagunda was granted to the 300 learned *brāhmaṇas,* who came from Dravidian lands, by the Chalukya king Vikramaditya VI (1087 A.D.).[508] The *agrahāra* Hiriya Balagaranur (Balaganur) was also created by the same king.[509]

The educational activities in the *agrahara* Kukanur were associated with the Mallikarjuna temple, which had a *brahmapuri*.[510] There was a *brāhmaṇa śāle* (school) in this town.[511] The Sarasvati-*maṭha* and the Mahadeva temple were the centres of education in the *agrahāra* Ittagi. The grants made to the latter included provision for *bhaṭṭavritti* (professor's stipend) and arrangements were also made for the *Rigvēda-bāla-śikshe* and *Yajurvēda-bāla-śikshe* (instructing of the youths in the *Rigvēda* and *Yajurvēda*).[512] Arrangements were made for feeding teachers and students (*dēsiga chhātra bhōjana*) in a grant given to the Kalideva temple at the *agrahāra* Bagali (1018 A.D.).[513] Grants were made for the discourse of a *khaṇḍika*,[514] *Purāṇa, Aindra*[515] and *Śāstra*[516] in the Kalideva, Kesava and Lakshminarayana temples there. The word *khaṇḍika* means a group or class[517] according to some scholars and others say that it is a system of studying *Vēdas* or any subject part by part.[518] Similarly *Aindra* means hymns related to Indra and also one of the systems of grammar.[519] It is difficult to interpret their exact meaning in the absence of information furnished by the epigraphs.

The Nolambesvara and Lenkesvara temples at the *agrahāra* Morigeri imparted education through their *maṭha*.[520] The *Purāṇas* were read in the Kesava temple at the *agrahāra* Alavandi.[521] An inscription (981 A.D.)[522] at the *agrahāra* Kanchagara-Belagal, while confirming the grants made earlier (*sthāna-mānya*) to the three Siva temples, mentions *bhaṭṭagai* and *chaṭṭagai,* the lands given to the teachers (*bhatta*) and students (*chaṭṭa*).[523] The Kalideva temple at the *agrahāra* Huvinahadagali provided feeding and clothing facilities to the students (1071 A.D.).[624]

B. TEMPLES AND *BRAHMAPURIS:* *Brahmapuri* was a locality within a village or town where the *brāhmaṇas* lived.[625] Like the *agrahāras,* the *brahmapuris* were formed by granting lands to the learned *brāhmaṇas* for their maintenance.

Karadakal,[526] Mudugal,[527] Kukanur,[528] Kavalur,[529] Atnur[530] and Gabbur[531] in Raichur district; and Sirivaram,[532] Kudatini,[533] Hampi,[534] Bennehalli[535] and Bagali[536] in Bellary district had *brahmapuris*. The *brahmapuris* were attached to the local temples.

The *brahmapuri* in Karadakal was attached to the Svayambhu Somesvara temple. This temple received a land grant (1079 A.D.) of 26 *matta*, out of which 20 *matta* were given to the five *brāhmaṇas* of the *brahamapuri* of the god.[537] The *brahmapuri* in Kukanur was attached to the Svayambhu Prasanna Mallikarjuna temple. Edeyahalli village was gifted (1163 A.D.) by Ammanayya, governor of Belvala-*nāḍu* to this god. The land in Edeyahalli village was divided into two parts, of which one was given to the god and the other was given to the 15 *brāhmaṇas* of the *brahmapuri* of the god. The names of the donees are enlisted in the epigraph.[538] Again another village Hadalagere was gifted (1170 A.D.) by Tejiraja, chief secretary and superintendent of Belavala-*nāḍu*, to the same god. In this case also one portion of the land was given for the god and the other portion was given to the 30 *brāhmaṇas,* all mentioned by name, of the *brahmapuri* of the god.[539] Some of the suffixes and prefixes of these names, such as *bhaṭṭa, bhaṭṭōpadhyāya dīkshita, bhaṭṭadīkshita, kravita, ghaḷisāsa, paṭṭavardhana, shaḍangi, sōmayāji, vēdānta* and *baudhāyana,* indicate their profession and specialisation. The Harihara temple at Kavalur also had a *brahmapuri.*[540]

The land belonging to the *brahmapuri* at Sirivaram was given to certain Sridharayya. This is mentioned in an inscription (1044 A.D.),[541] which records gifts to the god Mahadeva and to a *maṭha.* Hence this *brahmapuri* must have belonged to the Mahadeva temple. The twelve *brāhmaṇas* of the *brahmapuri* of the Svayambhudeva temple at Bennehalli were granted a *vritti* (1149 A.D.).[542] Devayya of the *brahmapuri* at Hampi was allowed to utilise the balance amount for himself, after spending for the worship of the god Virupaksha, goddess Hampadevi and god Bhairava and for the restoration of their temples, from the produce of the granted land (1199 A.D.).[543]

C. TEMPLE-*GHAṬIKĀSTHĀNA:* *Ghaṭikāsthāna* was an educational institution. Scholars differ regarding its exact meaning. Many inscriptions suggest that it was a part of temple.[544] It was a hall where a *ghaṭikā-yantra*, a mechanism to measure time, was kept for the use of the public. This hall was used mostly for the purpose of a school, where students were taught.[545] *Ghaṭikā-yantra* is *ghaḷiyāra* in Kannada, translated as "clock" by Lionel D.Barnett.[546] A provision was made for professor's stipends (*bhaṭṭa vritti*) and *ghaḷiyāra* (clock) in the donation made to the god Mahadeva at Itagi.[547] *Ghaḷige* in Kannada means *ghaṭikāsthāna*.[548] A grant of land was given to four boys (*māṇigaḷu*) of *ghaḷige* studying in the *maṭha* attached to the temples of gods Nolambesvara and Lenkesvara.[549] Mallikarjuna temple at Morata (Mallat) was also a *ghaṭikāsthāna*.[550]

D. TRAIPURUSHA TEMPLES (*ŚĀLAS*): Temples dedicated to Brahma, Vishnu and Mahesa were known as Traipurusha temples. Sometimes Brahma was replaced by Surya. The Traipurusha temples were almost invariably located in the *agrahāras* and associated with the *śālas* (schools).[551] A copper-plate inscription (1017 A.D.)[552] found at Tintini (Shorapur Taluk, Gulbarga district), on the northern bank of the river Krishna, forming the northern border of Raichur district, called the *agrahāra* Tintini-Sirivura in the record, mentions that there was a Traipurusha-*śāla,* where 100 students were studying. The field investigation at Tintini revealed that the Traipurusha-*śāla,* does not exist now, but a *pīṭha* of the temple is lying in the vicinity. Hamsa, Garuda and Nandi, the three vehicles, carved on it suggest that Brahma, Vishnu and Mahesvara were enshrined in the temple.

Another copper-plate (1047 A.D.)[553] record discovered at Taranagar in Sandur taluk, Bellary district, mentions the Traipurusha-*śāla* at the *agrahāra* Vehura (Bevoor, Hunagund taluk, Bijapur district) having 200 students and 5 teachers. The subjects taught were *dvādaśa saṁstha* (the basis or essential form of a sacrifice), *sabdaśāstra* (grammar) and *pramāṇa śāstra* (*nyāya*). The Traipurusha temple at the *agrahāra* Madinur housed images of Vishnu, Siva and Surya and its association with *śāla* is evident from the provision made for *Prabhākara bhaṭṭavritti* (stipend to the *Pabhākara* teachers) in the grant given to the temple.[554] An inscription (1110 A.D.)[555] at Navali records the installation of the god Traipurusha. Another inscription (1135 A.D.)[556] on the same slab, records grant of land to a *satra* and a *śāle* at Javur (evidently associated with the Traipurusha temple). There were Traipurusha temples at Javur[557] and Ballatagi[558] also. The Traimurti temple at Magala enshrined images of Somanatha, Kesava and Surya.[559]

E. TEMPLE-*MAṬHAS:* The *maṭhas* associated with the temples provided lodging and boarding facilities to the teachers and students. A portion of the village Sivapura granted to the gods Nolambesvara and Lenkesvara at Morigeri was meant for imparting education in the *maṭha* attached to the temples.[560] The teachers were expounding the *purāṇas* in the *maṭha* at Hampi (1076 A.D.)[561] A *maṭha* at Sogi also imparted education. It is not known to which temple this *maṭha* was affiliated because a portion of the inscription[562] is defaced.

F. SARASVATI-*MAṬHA* and SARASVATI-*MANṬAPA*: The structure built for gods and goddesses are mentioned by different terms like *dēvālaya, dēgula, nikētana, bhavana* etc. generally meaning a temple, but those built for the goddess Sarasvati are known as *maṭhas* (monasteries) in some cases. Mahadeva *daṇḍanāyaka* constructed several temples such as the Mahadevesvara, Murtinaravana, Chandalesvara and Sahasa-Bhairava temples and a *maṭha* for the goddess Sarasvati (1112 A.D.)[563] at Itagi. The record while referring to the construction of the matha, describes Mahadeva *daṇḍanāyaka* as a patron of all grammarians, poets, logicians, masters of tradition, professors of the *Vēdas,* adepts in spells and other worthy men. It implies that the image of Sarasvati was installed in the *maṭha* and that all such scholars who were patronised by him taught their respective subjects there. The Mahadeva temple was the nucleus of all other temples including the Sarasvati-*maṭha* at Itagi as indicated by the fact that the patron and the king made donations only to the Mahadeva temple which included professor's stipend (*bhaṭṭavritti*) also. There was a Sarasvati-*maṭha* at Navali also (1308 A.D.).[564] The Nolambesvara temple at Arasikere was engaged in imparting education (*vidyādāna*) (1065 A.D.).[565] This temple had a hall called Sarasvati-*manṭapa*, which must have had an image of the goddess installed in it and served the purpose of a school/college. A similar example comes from Nippani in Chitapur taluk, in the neighbouring Gulbarga district, where a Sarasvati-*manṭapa* was constructed, the image of the goddess Sarasvati was installed and a grant was made for the maintenance of the teachers and students besides the worship of the goddess (1038 A.D.).[566] This *manṭapa*, attached to the Mallikarjuna temple, served as of a college (*ghaṭika*).

Martandayya-Nayaka constructed the Sarasvati temple at Kudatini (1119 A.D.). It is mentioned as *arikeya Vāṇigṛiha,*[567] meaning Sarasvati house of knowledge, which indicates that it was a place of learning.

G. OTHER TEMPLES: The Jaina temple at Kogali (1055 A.D.)[568] also imparted education (*vidyādāna*). The arrangements for reading *Purāṇas* were made in the Kalideva temple at Ambali (1083 A.D.)[569] and the Somesvara temple at Munirabad (1088 A.D.).[570] The Durgesvara temple at Kolagal (1091-92 A.D.)[571] and the Parasuramesvara temple at Hanasi (1111 A.D.)[572] had feeding arrangements for students (*Vidyārtthigaḷahāra-dāna*). The latter temple had *bhatta vritti* for the reader of *Śivadharma-Purāṇa*. *Svādhyāya* (scriptural study), *Vaiśēshika byākhyāna* (lectures on the Vaiśēshika), *khaṇḍika* and the *Śivadharma-Purāṇa* were undertaken in the Svayambhudeva temple at Kurugodu (1181 A.D.).[573]

10. TEMPLE - *MAṬHA*

Inscriptions reveal that many Saiva temples were associated with *maṭhas* (monasteries) and *tapōdhanas* (ascetics). That the *maṭhas* were attached to the temples and were identified with the temples to which they belonged is seen from the following examples. A *maṭha* was constructed for the Svayambhu Kalideva temple at Uchchangidurga.[574] An inscription at Bada-Bennehalli records grant of some land and *maṭha* for the service of the god Nonambesvara.[575] A *maṭha* called Svayambhu Trikutesvaradevara-*maṭha,* i.e. *maṭha* of god Svayambhu Trikutesvara, is mentioned in an inscription[576] from Hiremagalageri. Kalesvara Siddhanti *rājaguru* was holding the charge of the Nava-*maṭha* of the god Somesvara at Kukanur and the *maṭha* of the gods Mulasthana Singesvara, Rachesvara, Chaundesvara and Vikramesvara at Erambaravi (Yalburga),[577] the capital of the Sindas. However, some *maṭhas* were named after the place, such as Kogaliyaynurara-*maṭha,*[578] i.e. *maṭha* of Kogali-500, or after the religious sub-sections, such as the Lakulisa-Panditara-*maṭha,*[579] the Kalamukhasthana-kartara-*maṭha,*[580] Ekkoti (Elu-koti) Chakravartti-*maṭha,*[581] and Simhaparshe Abhinava Pasupata-*maṭha*.[582]

The *maṭhas* were supported by temple funds. Sometimes a portion of the grant made to a temple was reserved for its *maṭha* by the donor himself, or the temple grant included a provision for the *maṭha* attached to the temple.

The *maṭhas* of the Bhogesvara temple[583] at Talavagalu, Mulasthanadeva temple[584] at Tumbigere, Mahadeva temple[585] at Sirivaram, Nolambesvara temple[586] at Morigeri, and Gallagesvara temple[587] at Uchchangidurga, were given separate share while making grants to those temples. The *maṭhas* of the Kalideva temple[588] at Huvinahadagali, Svayambhu Kalideva temple[589] at Hiremagalageri, Durgesvara temple[590] at Kudatini and Mahadeva temple[591] at Yarabalu had provisions in the temple grants.

The *maṭhas* were mainly meant for the *tapōdhanas* (ascetics) who were engaged in religious performances, teaching and learning. Education was imparted in the *maṭhas* at Sogi,[592] Morigeri,[593] and Kudatini.[594] The *maṭhas* had arrangements for feeding the ascetics living in them.[595] There were *sattras*[596] (feeding houses) attached to some of the *maṭhas* for providing boarding facilities. The *tapōdhanas* are referred to as *naishṭhika tapōdhanas,*[597] i.e. student ascetics in some cases and they were supposed to adhere to the strict celibacy. Some inscriptions insist on throwing out the *tapōdhanas,* who were not the *naishṭhikas,* or who did not follow strict celibacy.[598] The *naishṭhika tapōdhanas* were of the monastic order of the temples, and after completing their education, they used to go to different *maṭhas* and occupy the positions of *sthānapatis*.[599]

11. TEMPLE AS A FEEDING HOUSE

It is well known that the hotel industry is a recent development in this country. What would have been the fate of the people who went on tour for business, excursion, pilgrimage etc., during the medieval period? Actually they had no problem at all. There were several feeding houses, of course free, for their service. *Anna-dāna,* gift of food, has been considered meritorious from ancient times. The people were reminded of the merit of *anna-dāna* at learned and religious discourses. An example recorded in an inscription[600] at Talagunda in Shimoga district, has already been noted. This idea encouraged many people to contribute for *anna-dāna,* resulting into the establishment of several feeding houses. Some were independent feeding houses and some were attached to the temples.

Many temples had arrangements for feeding priests, teachers, students, ascetics and guests. Such feeding facilities are mentioned as *anna-dāna*[601] or *ahāra-dāna,*[602] gift of food, in the temple inscriptions. A place with feeding facilities was known as *satra,*[603] *chhātra,*[604] *grāsana,*[605] *grāsanada satra*[606] or *agrāsana*.[607] The *anna-dāna* was considered meritorious among the *dānas* and more so was the *anna-dāna* to an ascetic, a *brāhmaṇa* and a student. Many people, irrespective of their position in the society, came forward to make grants to the temples for providing *anna-dāna.*

Inscriptions reveal such arrangements in the following temples. The Parasuramesvara temple at Hanasi[608] extended feeding facilities to *atithi* (guests), *abhyāgata* (visitors), *tapōdhana* (ascetics) and *vidyārthi* (students). The Kalideva temple at Kurugodu[609] had the facilities for guests, visitors and ascetics.

Arrangements were made for students and ascetics in the Kalideva temple at Huvinahadagali,[610] for ascetics and *brāhmaṇas* in the Aytesvara temple at Kuchigola,[611] the Bhimesvara temple at Nilagunda[612] and the Mulasthanadeva temple at Maski.[613] The *satra* attached to the Durgesvara temple at Kolagal was reserved for students.[614] The Nolambesvara temple at Arasikere (Gudihalli),[615] Abhinava Somesvara temple at Kuruvatti,[616] Ramesvara temple at Kottur,[617] Agastesvara temple at Halyam[618] and Jyeshthadevi and Somesvara temples at Kukanur[619] had arrangements for feeding ascetics. The number of people fed in these temples is not mentioned. Each temple had a fixed number of ascetics and students.

There were arrangements to feed only *brāhmaṇas* in the Kallesvara[620] and Lakshminarayana[621] temples at Bagali, Ketalesvara temple at Siruguppa,[622] Kotisankara temple at Huvinahadagali,[623] Virupaksha temple at Hampi,[624] Somesvara temple at Munirabad (Pulige),[625] and Mulasthanadeva temple at Kukanur.[626] Some of these temples had arrangements for specific number of persons every day. There was provision for feeding thirteen *brāhmaṇas* every day in the Kallesvara temple at Bagali,[627] twelve in the Somesvara temple at Munirabad and four in the Mulasthanadeva temple at Kukanur.

A land grant was made to the *satra* of the Noyyesvara temple at Makere for feeding sixteen *brāhmaṇas*, well versed in the *Vēdas*. The provisions at the following rates, for each *brāhmaṇa,* were made available to the *satra* from that land grant.[628]

akki (rice)	*mā*	5
hesaru (green gram)	*mā*	5
tuppa (ghee)	*soḷasige*	2
mosaru (curds)	*ba*	1
aḷe (butter milk)	*ba*	1
aḍake (areca-nut)		2
ele (betel leaf)		4

A grant of 173 *gadyāṇas* was given to the *mahājanas* of Bagali, with the stipulation that with the interest thereon, 13 *brāhmaṇas* (12 *brāhmaṇas* and 1 cook) of the Kalideva temple should be given provisions at the following rates.[629]

nellakki (paddy rice)	*koḷaga*	1	*baḷḷa*	1
endiru	*māna*	2		
tuppa (ghee)	*māna*	1	*soḷasa*	1
aḷe (butter milk)	*baḷḷa*	3		
bāḍu kāyi (vegetables) worth	*vīsa*	1		
aḍake (areca-nut)		25		
ele (betel leaf)		50		
aḍugarbbu (fuel), every month, cart load		1		

The *satra* attached to the Kesava temple at Huvinahadagali had the arrangements for feeding *brāhmaṇas* of the different lineages (*nānādēśa dvijasantānada satra*).[630] A house was donated to this *satra* along with some lands (1090 A.D.).

There is a solitary example of feeding arrangements for 12 *mahājanas* in the Virupaksha temple at Bennehalli.[631]

The satra attached to the Somesvara temple at Karadakal had the arrangements for feeding 12 persons (*manushyaru*),[632] whose category is not mentioned.

12. TEMPLE AS A PLACE OF JUSTICE

Temple was considered as a place of justice during ancient and medieval times and still such a belief exists among people. In cases of doubts and disputes even today people go to the temple and take oath before the god. Once an oath is taken before the god by a person, he would not tell lie and would follow the oath strictly. There are some examples recorded in the epigraphs signifying the role of temples in the matters of justice.

Boppayya was the *manneya* of the *agrahāra* Gandaradityana Holalu. He captured Holalu, plundered the village and killed the *brāhmaṇas*. The *mahājanas* of the place went to the king and complained against him. The king punished him and took an undertaking from him to the effect that he and his descendants will not have claim to the *manneya* of Holalu. Boppayya did so in the presence of the people of the province and after drinking water at the temple of Tripurantakadeva, he set up inscriptions to that effect in front of the god Trailokyamallesvaradeva at Kuruvatti and at Holalu.[633]

An inscription[634] from Ambali records that the income earned by conducting *sapta-divyas* (seven ordeals) viz. *kōpa* (a mistake for *kōśa*), *ravi, tanḍula, agni, taptamāsha, jala* and *visha* before the god Kalideva, was used for the charity of the temple. *Divya* is defined as 'that which decides a matter in dispute not determined by human means of proof' or 'that which decides what cannot be or is not to be decided by human means of proof'.[635] Though, the details of the *sapta-divyas* are not described in the inscription, we may make use of the ancient literature like the *Dharmaśāstras* for understanding them. Nine ordeals have been described by P.V. Kane,[636] of which six are mentioned in the inscription. The *ravi* or the ordeal of the sun mentioned in the inscription has not been discussed by Kane.

NOTES AND REFERENCES

1. *EC,* XI, Dg. 90.
2. *KI,* I, No. 25.
3. *SII,* IX i, No. 296.
4. *Ibid,* No. 249.
5. *Ibid,* No. 101.
6. *EI,* XIII, pp. 36-61.
7. It is interesting to note that an inscription from Sirasangi (Belgaum district) quotes that the epic heroes Rama, Lakshmana and Hanumanta had installed the gods Ramesvara, Lakshmanesvara and Hanumantesvara at that place. *KI,* I, No. 25.
8. *EI,* III, pp. 2-3.
9. *Ibid,* pp. 2-3.
10. *SII,* IX i, No. 126.
11. *Ibid,* No. 128.
12. *Ibid,* No. 169; Coomaraswamy, 1927, p. 244.
13. *SII,* IX i, Nos. 320, 323 and 325.
14. Desai, Ritti and Gopal, 1981, p. 167.
15. *SII,* IX i, No. 118.
16. *EI,* XIV, pp. 278-84.
17. *SII,* IV, No. 260.
18. *Ibid,* IX i, No. 101.
19. *Ibid,* No. 112.
20. *Ibid,* No. 159.
21. *Ibid,* No. 118.
22. *EI,* XIII, pp. 36-58.
23. *ARIE,* 1961-62, No. B 573
24. *SII,* IX i, No. 343.
25. *ARIE,* 1957-58, No. B 375.
26. *SII,* IX i, No. 101.
27. *APGAS,* 3, No. Rc. 13.
28. *ARIE,* 1964-65, Nos. B 410 and 412; Desai, 1956, No. 20.
29. *SII,* IX i, No. 160.
30. *ARIE,* 1953-54, No. B 249.
31. *SII,* IX i, No. 197.
32. *ARIE,* 1961-62, No. B 574.
33. *SII,* IX i, No. 249.
34. *Ibid,* No. 296.
35. *Ibid,* No. 297.
36. *ARIE,* 1957-58, No. B 379.
37. Chidanandamurthy, 1979, p. 268.
38. *SII,* IX i, No. 101.
39. *Ibid,* No. 297.
40. Dikshit, 1964, pp. 30 and 194.
41. *SII,* IX i, No. 139.
42. Chidanandamurthy, 1979, pp. 350-51.
43. *Ibid,* pp. 350-51.
44. *HAS,* 18, No. 12.
45. *Ibid,* No. 17.
46. Chidanandamurthy, 1979, p. 438.
47. *SII,* IX i, No. 336.
48. *APGAS,* 9, No. 5; Desai, 1956, No. 46.
49. *Gaḷēvu* is a complete agricultural apparatus. Kittel 1969, p. 569.
50. *ARIE,* 1958-59, No. B 665.
51. Kittel, 1969, p. 464.
52. Gurav, 1978, p. 113.
53. *SII,* IX i, No. 286.
54. *HAS,* 18, No. 4.

55. Desai, 1956, No. 18; ARIE, 1963-64, No. B 381.

56. *ARIE,* 1962-63, No. B 815; EI, XXXVII, pp. 113-16.

57. *HAS,* 18, No. 8.

58. *SII,* IX i, No. 101.

59. *Ibid,* No. 296.

60. Desai, 1956, No. 37.

61. *HAS,* 18, No. 15.

62. *SII,* IX i, No. 253. The inscription reads as follows:

śrīmanmahāmaṇḍaḷēśvarad-Doravaḍināḍa Kācharasa Lōkarasa Gaṁgarasaru mukhyavāgi śrīmanmahāpradhānaṁ (various titles) *śrīmatu sāmaṁta Lakhkheya-Nāyakaru taṁnoḍavuṭṭida Mādaya-Nāyaka Virupeya-Nāyaka Ācheya-Nāyakanuṁ taḷaparigrahamuṁ Doravaḍi-Yeppattaṟa prabhu-gāvuṁḍagaḷuṁ mūligaru-veṁṭuhiṭṭugaḷu sahita Kuta...-kanūra Virūpākshadēvara sthānamumaṁ [Dō]nūra...ḷadēvara sthā[namu]maṁ nele Kuṟugōḍa Bhōgēśvaradēvara sthānamuṁ* (date, and praise of) *Bhīvarāśi-Paṁḍitara pādaprakshāḷanaṁ geydu dhārā-pūrvvarakaṁ māḍi koṭṭaru.*

The inscription clearly states that the *sthāna* of Virupakshadeva at Kuta . . kanuru, the *sthāna* of . . . ladeva at [Do]nura and the *sthāna* of Bhogesvaradeva at Kurugodu were given to Bhivarasi-Pandita. Then follows the description of lands belonging to these three deities without referring to the donor or donee, which means that these lands were handed over to Bhivarasi-Pandita along with the *sthānas*. The names of the village Gonur and god Mahakaladeva are restored from their occurrences in the latter part of the same inscription.

63. *Ibid,* No. 249.

64. Reddy, 1983, pp. 124-125.

65. *SII,* IX i, No. 101.

66. Dikshit, 1964, p. 68.

67. *SII,* IX i, No. 101.

68. *EI,* XIII, pp. 48 and 60.

69. Desai, 1956, No. 22.

70. *SII,* IX i, No. 329.

71. Dikshit, 1964, p. 61.

72. Desai, 1956, Nos. 35 and 37, pp. 40-44.

73. *SII,* IX i, No. 253.

74. Dikshit, 1964, p. 31.

75. *SII,* IX i, No. 224.

76. *Ibid,* No. 349.

77. Dikshit, 1964, pp. 68 and 108.

78. *Ibid,* p. 97.

79. *SII,* IX i, No. 102.

80. Desai, 1956, No. 19.

81. *ARIE,* 1964-65, No. B 412.

82. *SII,* IX i, No. 254.

83. *Ibid,* Nos. 89, 168, 177, 191, 255, 258 and 267.

84. *Ibid,* No. 89.

85. *Ibid,* No. 118.

86. *Ibid,* No. 291.

87. *Ibid,* No. 135.

88. *Ī viśada dharmmamākaḷpāvadhi nirvvyādhavāgi nilke dharitrīpāvanarenisida nirmmaḷabhāvara nuṟirppadiṁbarāśīśśaradiṁ.* *SII,* IX i, No. 158.

89. *SII,* IX i, Nos. 195, 329, 333 and 345.

90. *Ibid,* No. 340.

91. *EI,* XIII, pp. 40 and 60.

92. *IAR,* 1978-79, p. 81.

93. *HAS,* 18, No. 11.

94. Desai, 1956, Nos. 45 and 47.

95. *ARIE,* 1963-64, No. B 381.

96. *HAS,* 18, No. 1.

97. *IAR,* 1977-78, p. 62.

98. *ARIE,* 1958-59, No. B 668.

99. Chidanandamurthy, 1979, pp. 380-384.

100. *Ibid,* p. 378.

101. *SII,* IX i, No. 296.

102. *Ibid,* no. 297.

103. *Ibid,* No. 317.

104. *Ibid,* No. 317.

105. *Ibid,* No. 297.

106. Dikshit, 1964, p. 45.

107. *Ibid,* pp. 59-61.

108. *SII,* IX i, No. 86.

109. *Ibid,* No. 253.

110. *Ibid,* No. 264.

111. *APGAS,* 9, No. 5.

112. Dikshit, 1964, p. 201; Chidanandamurthy, 1979, p. 142; Ismail, 1984, p. 30.

113. *SII,* IX i, Nos. 101, 102, 163, 249, 253, 255, 291, 317 and 334; *ARIE,* 1964-65, No. B 412.

114. *SII,* IX i, Nos. 86 and 327.

115. *Ibid,* No. 253; *EI,* XXXIV, pp. 164-165.

116. *ARIE,* 1960-61, No. B 556; 1962-63, B 812.

117. *SII,* IX i, No. 296; *HAS,* 18, No. 13; Desai, 1956, No. 19.

118. *Ibid,* Nos. 101, 291 and 338.

119. Kapatarala, 1955, p. 98.

120. *SII,* IX i, No. 253.

121. *Ibid,* No. 249.

122. *SII,* IX i, No. 101.

123. Chidanandamurthy, 1979, p. 142.

124. *EI,* XXXIV, p. 146.

125. *SII,* IX i, No. 249.

126. *Ibid*, No. 253.

127. *HAS,* 18, No. 13.

128. *SII,* IX i, No. 253.

129. *Ibid,* No. 249.

130. *Ibid,* No. 101.

131. *Ibid,* No. 102.

132. Desai, 1956, No. 19.

133. *ARIE,* 1964-65, No. B 412.

134. *SII,* IX i, No. 86.

135. *Ibid,* No. 101.

136. *Ibid,* No. 102.

137. *Ibid,* No. 163.

138. *Ibid,* No. 291.

139. *Ibid,* No. 253.

140. *HAS,* 18, No. 13.

141. *SII,* IX i, No. 101.

142. *EC,* VII, Sk. 185.

143. *SII,* IX i, No. 135.

144. *Ibid,* No. 158.

145. *EI,* XIII, pp. 36-61.

146. *Ibid,* XII, pp. 142-155.

147. *ARIE,* 1958-59, No. B 715.

148. *SII,* IX i, No. 320.

149. *Ibid,* No. 340.

150. *Ibid,* No. 101.

151. *Ibid,* No. 126.

152. *Ibid,* No. 128.

153. *Ibid,* No. 129.

154. *ARIE,* 1958-59, No. B 714.

155. *HAS,* 18. No. 6.

156. *ARIE,* 1958-59, No. B 711.

157. *SII,* IX i, No. 251.

158. *Ibid,* No. 254.

159. *APGAS,* 3, No. Rc. 12.

160. Desai, 1956, No. 22.

161. *HAS,* 18, No. 13.

162. *ARIE,* 1960-61, No. B 556.

163. *EI,* XIV, pp. 265-278.

164. *SII,* IX i, No. 331. The land within the boundary of the village was granted to the same god earlier in 1193 A.D. by Hoysala Vira Ballala II (*SII,* IX i, No. 319). Bammidevarasa made a grant of *manneya* and *mēlāḷike,* and confirmed the earlier land grant.

165. *Ibid,* No. 373.

166. *HAS,* 18, No. 4.

167. *ARIE,* 1957-58, No. B 340.

168. *SII,* IX i, No. 319.

169. *HAS,* 18, No. 3.

170. *ARIE,* 1961-62, No. B 542.

171. *SII,* IX i, No. 159.

172. *IAR,* 1977-78, p. 63.

173. *SII,* IX i, No. 195.

174, *HAS,* 18, No. 15.

175. *Ibid,* No. 15.

176. *Ibid,* No. 16.

177. *ARIE,* 1962-63, No. B 815; *EI,* XXXVII, pp. 113-16.

178. *SII,* IX i, No. 74.

179. *Ibid,* No. 80.

180. *Ibid,* No. 87.

181. *Ibid,* No. 110.

182. *Ibid,* No. 187.

183. *Ibid,* No. 242.

184. *Ibid,* No. 264.

185. *EI,* XIV, pp. 265-278.

186. *SII,* IX i, No. 296.

187. *Ibid,* No. 322.

188. *Ibid,* No. 153.

189. *Ibid,* No. 192.
190. *EI,* XIII, p. 48.
191. *SII,* IX i, No. 343.
192. *Ibid,* No. 389.
193. *Ibid,* No. 118.
194. *Ibid,* No. 82.
195. *Ibid,* No. 88.
196. *Ibid,* No. 94.
197. *Ibid,* No. 113; *ARIE,* 1957-58. No. B 253; 1961-62, No. 573.
198. *SII,* IX i, No. 206.
199. *Ibid,* Nos. 96 and 102; *IAR,* 1981-82, pp. 80-81.
200. *SII,* IX i, No. 99.
201. *Ibid,* No. 99; *HAS,* 18, No. 7; *ARIE,* 1955-56, No. B 205.
202. *ARIE,* 1955-56, No. B 205.
203. *SII,* IX i, Nos. 75 and 153.
204. *Ibid,* No. 120.
205. *Ibid,* Nos. 139, and 286.
206. *Ibid,* No. 141.
207. *Ibid,* No 165.
208. *Ibid,* No. 248.
209. *Ibid,* No. 371.
210. *APGAS,* 3, No. Rc. 13.
211. Desai, 1956, No. 47.
212. *SII,* IX i, No. 254.
213. *Ibid,* No. 139.
214. *Ibid,* No. 297.
215. *HAS*, 18, No. 12.
216. *Ibid,* No. 17.
217. *SII,* IX i, No. 104.
218. *Ibid,* Nos. 90, 118, 145, 158, 160, 195, 197, 200, 205, 211, 255, 267, 291 and 297; *HAS,* 18, No. 10; *APGAS,* 3, No. Rc. 13; Desai, 1956, No. 19; *IAR,* 1981-82, pp. 80-81 *ARIE,* 1955-56, No. B 205; 1961-62, No. B 564; 1964-65, B 205.
219. *SII,* IX i, Nos. 200 and 322.
220. *Ibid,* No. 188.
221. *Ibid,* Nos. 153, 181, 198, and 323; *HAS,* 18, No. 10; *ARIE,* 1964-65, No. B 419.
222. *SII,* IX i, Nos. 118, 125, 168, 181, 198, 201, 223, 323 and 341; *HAS,* 18, No. 10.
223. *SII,* IX i, Nos. 122, 118, 223, 323, 324 and 341; *HAS,* 18, No. 10.
224. *SII,* IX i, Nos. 101, 112 and 200.
225. *Ibid,* No. 341; *HAS,* 18, No. 10.
226. *SII,* IX i, No. 341.
227. *Ibid,* No. 118.
228. *Ibid,* No. 165.
229. *Ibid,* No. 215.
230. *Ibid,* Nos. 153 and 183; *HAS*, 18, No. 10.
231. *SII,* IX i, No. 168.
232. *Ibid,* No. 215.
233. *Ibid,* No. 293.
234. *Ibid,* No. 101.
235. *Ibid,* No. 112; Gururajachar, 1974, p. 145.
236. *SII,* IX i, Nos. 118, 188, 201, 223, 238; Desai, 1956, No. 37.
237. *SII,* IX i, No. 118.
238. *Ibid,* No. 238; *HAS,* 18, No. 10; *ARIE,* 1964-65, No. B 419; Desai, 1956, No. 37.
239. *SII,* IX i, No. 153; *HAS,* 18, No. 10; Gururajachar, 1974, p. 144.
240. *SII,* IX i, No. 238.
241. *Ibid,* Nos. 323 and 324; Gururajachar, 1974, p. 159.
242. *SII,* IX i, 125; Gururajachar, 1974, p. 156.
243. SII, IX i, No. 324; Gururajachar, 1974, p. 146.
244. *SII,* IX i, Nos. 323 and 324.
245. *Ibid,* Nos. 125, 323 and 324.
246. *Ibid,* No. 113.
247. *Ibid,* No. 113.
248. *Ibid,* No. 200.
249. *Ibid,* No. 341.
250. Desai, 1956, No. 37.
251. *SII,* IX i, No. 323; Gururajachar, 1974, p. 156.
252. *SII,* IX i, No. 323.
253. *Ibid,* No. 324.
254. *Ibid,* No. 118.
255. *Ibid,* No. 198.
256. *Ibid,* No. 165.
257. Dikshit, 1964, pp. 35 and 44.

258. *SII,* IX i, Nos. 296, 329 and 334; *ARIE,* 1958-59, No. B 668.

259. *SII,* IX i, No. 296 and 297; *HAS*, 18, No. 17.

260. *HAS,* 18, No. 8.

261. *SII,* IX i, No. 141.

262. *Ibid,* Nos. 296 and 297.

263. *Ibid,* No. 168.

264. *Ibid,* No. 141.

265. *HAS*, 18, No. 17.

266. *APGAS,* 9, No. 5.

267. *ARIE*, 1958-59, No. B 665.

268. *SII,* IX i, No. 258.

269. *EI,* XIII, p. 58.

270. *SII,* IX i, No. 195.

271. *HAS,* 18, No. 1.

272. Desai, 1956, No. 47.

273. *HAS,* 18, No. 10.

274. Desai, 1956, No. 19.

275. *SII,* IX i, Nos. 177, 189 and 191.

276. *Ibid,* No. 198.

277. *Ibid*, No. 158.

278. *Ibid,* Nos. 346 and 347.

279. *Ibid,* No. 349.

280. *Ibid*, Nos. 107, 110, 113, 159, 224, 296 and 297; *HAS,* 18, Nos. 3, 4, 10 and 17; *EI*, XIII, p. 58; *ARIE,* 1962-63, No. B 815; 1961-62, No. B 542.

281. *SII,* IX i, Nos. 89, 102 and 211; *EI*, XIII, p. 58; *HAS,* 18, No. 10; *ARIE,* 1964-65, No. B 419.

282. *SII,* IX i, Nos. 159, 224 and 322; *IAR*, 1981-82, pp. 81-82; *ARIE,* 1961-62, No. B 542; 1962-63, No. B 815; 1964-65, No. B 435.

283. *SII,* IX i, No. 102; *HAS,* 18, No. 10; Desai, 1956, No. 19.

284. *APGAS,* 3, No. Rc. 13.

285. *SII,* IX i, No. 254.

286. Desai, 1956, No. 19.

287. *SII,* IX i, No. 168.

288. *Ibid,* No. 255.

289. *Ibid,* No. 258.

290. *Ibid,* No. 245.

291. *Ibid,* No. 260.

292. *Ibid,* No. 267.

293. *EI,* XIII, p. 58.

294. *SII,* IX i, Nos. 87 and 101; *HAS,* 18 No. 13.

295. *HAS,* 18, No. 1.

296. *Ibid,* No. 1; *EI,* XIII, pp. 49 and 58; *SII,* IX i, Nos. 158, 195, 258 and 260.

297. *SII,* IX i, No. 258; Desai, 1956, No. 19.

298. *SII,* IX i, Nos. 260 and 345.

299. *HAS,* 18, No. 1 and p. 31.

300. *EI,* XIII, pp. 49 and 58.

301. Desai, 1956, No. 19.

302. Alavandi was an *agrahāra* granted to the *brāhmaṇas.* The *brāhmaṇa mahājanas* were the shareholders of the *agrahāra*. Hence the taxes on shops and lands belonging to the temples were to be paid to them.

303. *SII,* IX i, No. 177.

304. *Ibid,* No. 258.

305. *Ibid,* No. 260.

306. *Ibid*, No. 195.

307. *Ibid,* No. 158.

308. *Ibid,* No. 345.

309. *Ibid,* Nos. 101 and 104; *EI,* XII, p. 155.

310. *SII,* IX i, No. 253; *EI,* XXXIV, pp. 164-65.

311. *SII,* IX i, No. 296; *HAS,* 18, No. 13; Desai, 1956, No. 19.

312. *SII,* IX i, Nos. 101, 291 and 338.

313. *Ibid,* Nos. 87, 110, 113 and 200.

314. *Ibid,* No. 168; *APGAS,* 3, No. Rc. 13.

315. *SII,* IX i, No. 206; *HAS,* 18, No. 7.

316. *SII,* IX i, No. 255.

317. *Ibid,* No. 345; Desai, 1956, No. 47.

318. *SII,* IX i, Nos. 80 and 101; *HAS,* 18, No. 13.

319. *SII,* IX i, Nos 80, 101 and 113.

320. *Ibid,* No. 101.

321. *Ibid,* Nos. 80, 89, 113, 135, 163, 187 and 279; *EI,* XIII, p. 48; *IAR,* 1978-79, p. 79.

322. *SII,* IX i, Nos. 87, 89, 135 and 296; Desai, 1956, No. 47.

323. *SII,* IX i, Nos. 80, 87 and 101.

324. *Ibid,* Nos. 80, 87, 113, 135 and 163; *HAS,* 18, No. 13; Desai, 1956, No. 47.

325. *SII,* IX i, No. 80.
326. *Ibid,* No. 81.
327. *Ibid,* No. 113.
328. *Ibid,* No. 101.
329. *Ibid,* Nos. 93, 101, 128 and 160.
330. *Ibid,* Nos. 80, 135 and 184.
331. *Ibid,* Nos. 80, 211 and 267; *EI,* XIV, p. 273.
332. *SII,* IX i, Nos. 145, 153, 168, 192, 211 and 267; *APGAS,* 3, No. Rc. 13; Desai, 1956, No. 19.
333. *HAS,* 18, No. 11; *EI,* XIII, p. 48.
334. *SII,* IX i, No. 260.
335. *Ibid,* Nos. 93, 96, 101 and 160.
336. *Ibid,* Nos. 101, 168, 245 and 296; Desai, 1956, Nos. 20, 45 and 47; *APGAS,* 3, No. Rc. 13; *HAS,* 18, No. 16.
337. *SII,* IX i, No. 258.
338. *Ibid,* Nos. 87 and 112; *ARIE,* 1960-61, No. B 556.
339. *Ibid,* No. 101.
340. *Ibid,* No. 178; *ARIE*, 1960-61, No. B 556.
341. *Ibid,* No. 195.
342. *APGAS,* 3, No. Rc. 13.
343. ARIE, 1958-59, Nos. 711 and 712.
344. *SII,* IX i, No. 101.
345. *Ibid*, Nos. 145, 174, 182, 188, 194, 254, 257, 264, 276, 293, 296, 317, 319, 320, 322, 329, 331, 337, 340 and 341; *HAS,* 18, Nos. 6, 9, 11, 16 and 17; *APGAS,* 3, No. Rc. 13.
346. *SII,* IX i, Nos. 145, 174, 296, 317, 319, 320, 322, 329, 331, 333, 337, 340 and 371; *HAS,* 18, Nos. 16 and 17; *APGAS,* 3, No. Rc. 13.
347. *SII,* IX i, Nos. 174, 182, 188, 194, 198, 257, 264, 276 293, 296, 297, 317, 322, 329, 333, 341 and 371.
348. Chidanandamurthy, 1979, p. 183.
349. *Ibid,* p. 183.
350. *SII,* IX i, No. 317.
351. *Ibid,* No. 329.
352. *Ibid,* Nos. 80, 81, 82, 92, 113, 125, 141, 145, 153, 158, 174, 182, 224, 245, 258, 296, 297, 333 and 349; *HAS,* 18, Nos. 11 and 17; *APGAS,* 3, No. Rc. 13; Desai, 1956, No. 47.
353. *SII,* IX i, No. 323.
354. *Ibid,* Nos. 118, 153 and 200.
355. *Ibid,* Nos. 88, 99, 113, 141 and 296.
356. *Ibid,* Nos. 185 and 258.
357. *SII,* IX i, Nos. 129, 184, 186, 195, 346 and 347.
358. *Ibid,* No. 349.
359. *Ibid,* No. 276.
360. *Ibid,* No. 324.
361. *Ibid,* No. 255.
362. *APGAS,* 3, No. Rc. 12.
363. *SII,* IX i, No. 296.
364. Kittel, 1971, pp. 1636, 1630.
365. *SII,* IX i, Nos. 346 and 347.
366. *Ibid,* Nos. 153 and 255.
367. *Ibid,* No. 344.
368. *Ibid,* Nos. 158, 165 and 285; *EI,* XII, p. 155.
369. *SII,* IX i, Nos. 87 and 125; Desai, 1956, Nos. 45 and 47.
370. *SII,* IX i, No. 344.
371. *Ibid,* Nos. 255, 258 and 345; *EI,* XII, p. 155.
372. *SII,* IX i, Nos. 249, 296 and 297.
373. *Ibid,* No. 255.
374. *Ibid,* No. 345.
375. Desai, 1956, No. 47.
376. *SII,* IX i, No. 258.
377. *Ibid,* Nos. 124, 125, 159, 165, 285 and 323; *HAS,* 18, No. 9.
378. *APGAS,* 3, No. Rc. 13.
379. *SII,* IX i, No. 254.
380. *Ibid,* No. 264.
381. *Ibid,* No. 372.
382. *Ibid,* Nos. 383 and 387.
383. *Ibid,* Nos. 141 and 340.
384. *HAS,* 18, No. 13.
385. Desai, 1956, No. 24.
386. *SII,* IX i, No. 87.
387. *Ibid,* No. 95.
388. *Ibid,* No. 296.
389. Kittel, 1971, pp. 1636 and 1630.
390. *Ibid,* p. 1462; 1969, p. 648.
391. *SII,* IV, No. 260.
392. *Ibid,* IX i, Nos. 92, 153 and 264.

393. *Ibid,* No. 141.
394. *Ibid,* Nos. 297 and 343.
395. *Ibid,* Nos. 297 and 343.
396. *Ibid,* No. 276; *APGAS,* 3, No. Rc. 12.
397. *SII,* IX i, Nos. 255, 324; *APGAS,* 3, No. Rc. 12.
398. *Ibid,* No. 158.
399. *Ibid,* Nos. 153, 245, 254, 257, 264, 296, 317, 322, 333 and 343; Desai, 1956, Nos. 19, 37 and 47; *HAS,* 18, No. 8; *EI,* XIV, p. 273.
400. *Ibid,* Nos. 153, 245, 254, 257, 264, 296, 317, 322, 333 and 343; Desai, 1956, Nos. 19, 37 and 47; *HAS,* 18, No. 8; *EI,* XIV, p. 273.
401. *SII,* IX i, No. 343.
402. *IA,* XXXVIII, pp. 52-53.
403. *SII,* IX i, No. 317. *Chaitrakke vīsa Pavitrakke vīsa* (*vīsa* for the *Chaitra* and *vīsa* for the *Pavitra*). Desai, 1956, No. 19. *Chaitrakke pa 6 Pavitrakke pa 6.*
404. Ayyar, 1921, p. 65.
405. *SII,* IX i, No. 158.
406. *IA,* XXXVIII, pp. 52-53.
407. *SII,* IX i, No. 343.
408. Desai, 1956, No. 19. *Saṁkramaṇakke paṇaṁ 7 grahaṇakke pa 6 Chaitrakke pa 6 Pavitrakke 6.*
409. *SII,* IX i, Nos. 167 and 187.
410. Ayyar, 1921, pp. 12-14.
411. *SII,* IX i, Nos. 77, 80, 85, 87, 88, 89, 91, 92, 99, 101, 107, 110 and 112; *HAS,* 18, Nos. 3, 5, 9 and 11.
412. *SII,* IX i, Nos. 93 and 223.
413. Desai, 1956, No. 19.
414. *SII,* IX i, Nos. 90 and 105; *HAS,* 18, Nos. 13 and 16.
415. *SII,* IX i, Nos. 104, 108, 191, 192, 246, 319 and 323; *HAS,* 18, Nos. 6, 8 and 17.
416. *Ibid,* No. 153.
417. *Ibid,* No. 170.
418. *Ibid,* No. 158.
419. *ARIE,* 1958-59, No. B 693.
420. *SII,* IX i, Nos. 145, 174, 296, 317, 319, 320, 322, 329, 331, 333, 337, 340 and 371; *HAS,* 18, Nos. 16 and 17; *APGAS,* 3, No. Rc. 13; Chidanandamurthy, 1979, p. 183.
421. As quoted by Ismail, 1984, p. 157.
422. *Ibid,* p. 157.
423. *Ibid,* p. 157.
424. *Ibid,* p. 157.
425. *Ibid,* p. 157.
426. *SII,* IX i, No. 87.
427. *Ibid,* No. 135.
428. *Ibid,* No. 159.
429. *EI,* XII, p. 146.
430. *SII,* IX i, No. 89.
431. *IAR,* 1978-79, p. 81.
432. *SII,* IX i, No. 296.
433. Desai, 1956, No. 47.
434. *ARIE,* 1961-62, No. B 538.
435. *SII,* IX i, No. 89.
436. *Ibid,* No. 296.
437. *Ibid,* No. 87.
438. *Ibid,* No. 80.
439. *Ibid,* No. 101.
440. *HAS,* 18, No. 13.
441. Desai, 1956, No. 47.
442. *SII,* IX i, No. 113.
443. *Ibid,* No. 135.
444. *Ibid,* No. 159.
445. *SII,* IX i, No. 163.
446. Desai, 1956, No. 47.
447. *HAS,* 18, No. 13.
448. *ARIE,* 1961-62, No. B 538.
449. *IAR,* 1978-79, p. 81.
450. Chidanandamuthy, 1979, p. 184.
451. Altekar, 1956, pp. 182-83.
452. *EI,* XIII, pp. 47 and 56.
453. Desai, 1956, No. 22.
454. *SII,* IX i, No. 297.
455. *Ibid,* No. 81.
456. *Ibid,* No. 101.
457. *Ibid,* No. 113.
458. *EI,* XII, pp. 146 and 155.
459. *IAR,* 1978-79, p. 81.
460. *ARIE,* 1961-62, No. B 538.
461. *HAS,* 18, No. 13.
462. *SII,* IX i, No. 80.

463. *Ibid,* No. 101.
464. *Ibid,* No. 163.
465. *Ibid,* No. 80.
466. *Ibid,* No. 113.
467. *Ibid,* No. 135.
468. *Ibid,* No. 153.
469. *Ibid,* No. 159.
470. *Ibid,* No. 163.
471. *Ibid,* No. 245.
472. *EI*, XIII, p. 48.
473. *SII,* IX i, No. 163.
474. *Ibid,* No. 245; *EI,* XIII, p. 48.
475. *SII*, IX i, No. 187.
476. *EI,* XIII, p. 48.
477. Altekar, 1957, p. 75.
478. Chidanandamurthy, 1979, p. 205.
479. *Brihatsaṁhita,* LV. 2, as quoted by Stella Kramrisch, 1946, p. 139.
480. Shantakumari, 1986, p. 11.
481. *HAS*, 18, No. 8.
482. *ARIE*, 1961-62, No. B 564.
483. *Ibid,* No. B 572.
484. *Ibid*, 1962-63, No. B 831.
485. *HAS,* 18, Nos. 12 and 15.
486. *IAR*, 1978-79, p. 81.
487. *ARIE,* 1957-58, No. B. 340.
488. *Ibid,* No. B 364.
489. *EI,* XIII, pp. 36-61.
490. Desai, 1956, No. 30.
491. *HAS*, 18, No. 13.
492. Desai, 1956, No. 23.
493. *Ibid,* No. 19.
494. *HAS,* 18, No. 11.
495. Desai, 1956, No. 22.
496. *SII,* IX i, No. 74.
497. *IAR*, 1977-78, p. 62.
498. *SII*, IX i, No. 101.
499. *Ibid*, No. 118.
500. *Ibid,* No. 135.
501. *Ibid,* No. 248.
502. *Ibid,* No. 169.
503. *Ibid,* No. 195.
504. *Ibid,* No. 85.
505. *Ibid,* Nos. 173, 177 and 178.
506. *Ibid,* No. 181.
507. *HAS*, 18, No. 11.
508. *EI,* XII, p. 145.
509. *HAS,* 18, No. 12.
510. Desai, 1956, No. 49.
511. *SII,* IX i, No. 162.
512. *EI,* XIII, pp. 49 and 58.
513. *SII,* IX i, No. 80.
514. *Ibid,* No. 203.
515. *Ibid,* No. 260.
516. *Ibid,* No. 267.
517. Shantakumari, 1986, pp. 50-52.
518. Chidanandamurthy, 1979, p. 232.
519. Kittel, 1968, p. 309.
520. *SII,* IX i, No. 101.
521. Desai, 1956, No. 19.
522. *SII,* IX i, No. 74.
523. Chidanandamurthy, 1979, pp. 229-30.
524. *SII,* IX i, No. 135.
525. Shantakumari, 1986, p. 98.
526. *HAS*, 18, No. 7.
527. *Ibid,* No. 17.
528. *APGAS*, 3, No. Rc. 12; Desai, 1956, No. 49.
529. Desai, 1956, No. 22.
530. *ARIE,* 1962-63, No. B 812.
531. *ARIE,* 1958-59, No. B 664.
532. *SII,* IX i, No. 98.
533. *Ibid,* No. 73.
534. *Ibid,* IV, No. 260.
535. *Ibid*, IX i, No. 251.
536. *Ibid,* No. 192.
537. *HAS*, 18, No. 7.
538. Desai, 1956, No. 49.
539. *Ibid,* No. 50; *APGAS,* 3, No. Rc. 12.
540. Desai, 1956, No. 22.
541. *SII,* IX i, No. 98.
542. *Ibid,* No. 251.
543. *Ibid,* IV, No. 260.
544. Shantakumari, 1986, pp. 102-103.
545. *Ibid,* pp. 102-103.
546. *EI,* XIII, pp. 48 and 57.

547. *Ibid,* pp. 48 and 57.
548. Shantakumari, 1986, p. 104.
549. *SII,* IX i, 101.
550. *ARIE,* 1960-61, No. B 554.
551. Sundara, 1985, in Asher and Gai (Eds), 1985, p. 206.
552. Rao and Ramesh, 1985, pp. 43-51.
553. Rao, 1983, in Rao (Ed), 1983, pp. 3-11; Rao and Ramesh 1985, pp. 52-61.
554. *HAS,* 18, No. 11.
555. *ARIE,* 1958-59, No. B 711.
556. *Ibid,* No. B 712.
557. *Ibid,* No. B 693.
558. *Ibid,* No. 1961-62, No. B 534.
559. *SII,* IX i, No. 329.
560. *Ibid,* No. 101.
561. *JESI,* X, pp. 63-66.
562. *SII,* IX i, No. 93.
563. *EI,* XIII, pp. 36 ff.
564. *ARIE,* 1958-59, No. B 713.
565. *SII,* IX i, No. 128.
566. *ARIE,* 1962-63, No. B 779; Katti, 1985, in Asher and Gai (Eds), 1985, p. 238.
567. *SII,* IX i, No. 197.
568. *Ibid,* No. 117.
569. *Ibid,* No. 153.
570. *APGAS,* 3, No. Rc. 13.
571. *SII,* IX i, No. 160.
572. *Ibid,* No. 184.
573. *EI,* XIV, pp. 273 and 277.
574. *SII,* IX i, No. 126. *Dēgulada adhishṭhānamaṁ kaṭṭisi maṭha maggalu bāviyeṁbivaṁ māḍisi.*
575. *Ibid,* No. 244.
576. *Ibid,* No. 124.
577. *HAS,* 18, No. 13.
578. *SII,* IX i, Nos. 101 and 104.
579. *Ibid,* No. 135.
580. *Ibid,* No. 184.
581. *Ibid,* No. 235.
582. *Ibid,* No. 251.
583. *Ibid,* No. 87.
584. *Ibid,* No. 96.
585. *Ibid,* No. 98.
586. *Ibid,* No. 101.
587. *Ibid,* No. 126.
588. *Ibid,* No. 135.
589. *Ibid,* No. 124.
590. *Ibid,* No. 160.
591. *Ibid,* No. 205.
592. *Ibid,* No. 93.
593. *Ibid,* Nos. 101 and 104.
594. *Ibid,* No. 160.
595. *Ibid,* No. 128; *HAS,* 18, No. 13.
596. *SII,* IX i, No. 124.
597. *Ibid,* No. 101.
598. *Ibid,* Nos. 101 and 102.
599. Chidanandamurthy, 1979, p. 217.
600. *EC,* VII, Sk. 185.
601. *EI,* XIII, p. 48; XIV, p. 273.
602. *HAS,* 18, No. 13, p. 70; *SII,* IX i, Nos. 124, 128, 165, 184, 187, 197, 199, 247 and 264.
603. *EI,* XIII, p. 49; *SII,* IX i, Nos. 67, 89, 101, 124, 158, 168 and 296; *HAS,* 18, No. 16; *APGAS,* 3, No. Rc. 13; Desai, 1956, Nos. 20, 45 and 47.
604. *SII,* IX i, No. 245.
605. *Ibid,* Nos. 159, 254 and 267.
606. *Ibid,* No. 201.
607. *EI,* XIII, p. 60.
608. *SII,* IX i, No. 184.
609. *Ibid,* No. 296.
610. *Ibid,* No. 135.
611. *Ibid,* No. 247.
612. *EI,* XII, p. 156.
613. *ARIE,* 1953-54, No. B 245.
614. *SII,* IX i, No. 67.
615. *Ibid,* No. 128.
616. *Ibid,* No. 165.
617. *Ibid,* No. 187.
618. *Ibid,* No. 264.
619. *HAS,* 18, No. 13.
620. *SII,* IX i, Nos. 145, 168, 258 and 319.
621. *Ibid,* No. 267.
622. *Ibid,* No. 159.
623. *Ibid,* No. 254.
624. *Ibid,* IV, No. 260.

625. *APGAS,* 3, No. Rc. 13.
626. Desai, 1956, No. 47.
627. *SII,* IX i, No. 258.
628. *Ibid,* No. 245.
629. *Ibid,* No. 258.
630. *Ibid,* No. 158.
631. *Ibid,* No. 349.
632. *HAS,* 18, No. 16.
633. *SII,* IX i, No. 169.
634. *Ibid,* No. 153.
635. Kane, 1973, p. 363.
636. Ibid, pp. 361-378. The following details are drawn from his description.

Kōśa-divya: The *śōdhya* (person under trial) is made to worship the stern deities (such as Rudra, Durga and Aditya) with sandal wood paste, flowers etc. and made to bathe the images with water. Then the judge asks the *śōdhya* to invoke the consecrated water with the *mantra 'satyēna mābhiraksha'* and makes him drink three handfuls of that water. If within fourteen days of taking the *kosa* ordeal the *śōdhya* does not suffer any serious calamity, then he is to be declared innocent.

Taṇḍula-divya (Ordeal of Rice Grains): On the preceding day grains of rice should be made white (i.e. husked). The rice grains should be placed in an earthen vessel, exposed to the sun, water of the bath of (the image of) the sun should be poured over them in the vessel and the vessel should be kept in that state the whole night. The next day in the morning the *śōdhya* should swallow thrice the rice grains. He should be made to spit on a *pippala* or birch leaf. If blood is found mixed in his saliva he should be declared guilty.

Agni-divya (Ordeal of Fire): Nine circles with cow dung are to be drawn from west to east. In each circle *kuśa* grass is to be spread and the person to be tested is to plant his feet on them; ghee is to be offered into fire 108 times. A blacksmith by birth should heat in fire a ball of iron till it becomes red-hot and emits sparks. The *śōdhya* should stand in the first circle. Seven leaves of the *aśvattha* tree should be placed on the hands of the *śōdhya* and make him walk from the first to the eighth circle, not hurriedly but slowly and at ease, and he should throw the iron piece on to the ninth circle. If no injury is seen on his hands at the end of the day, he is declared to be innocent.

Taptamāsha-divya (Ordeal of Heated Piece of Gold): In a vessel of copper, iron or clay, sixteen *angulas* in diameter and four *angulas* deep, ghee and oil should be poured and heated to the boiling point. Then the judge should cast into it a golden piece. The *śōdhya* should take out the heated golden piece with the thumb and the next two fingers. If he does not jerk his fingers or there is no scalded skin on his fingers he should be declared innocent.

Jala-divya (Ordeal of Water): Having gone to a reservoir of water the judge should get erected on its bank a *tōraṇa* (an arch). A target is to be fixed at the distance of 150 *hastas* (cubits) from the *tōraṇa.* A wooden post is to be fixed in the water and a strong man is to stand in naval-deep water holding the post. Then the judge is to make the *śōdhya* stand in water. A man following the profession of arms should discharge, while standing near the root of the *tōraṇa,* three arrows at the target. Then a young but swift man should run to the spot where the second arrow struck the ground, and stand there holding that arrow in his hand. Another swift man stands at the root of the *tōraṇa.* Then the judge claps his hands thrice. At the third clap the *śōdhya* dives into the water seizing the thighs of the man standing in water and at the same time the swift man near the arch runs at his best speed to the place where the second arrow fell. The other man who holds the arrow starts off the moment the first runner reaches him and comes running to the arch. If he does not see the *śōdhya* or sees only his head (i.e. the back of the head) when he reaches the arch, the *śōdhya* is to be declared innocent; but if sees other parts of the head (such as the ear or nose) or if the *śōdhya* floats to some part other than the one where he dived he is not innocent.

Visha-divya **(Ordeal of Poison):** After worshipping Mahesvara with incense and the like, poison placed before the image of Mahesvara is to be administered in the presence of (images of) god and *brāhmaṇas.* The poison to be selected is *śṛinga* or *vatsanābha* or *haimāvata.* It is to be mixed with ghee thirty times as much. After eating the poison the *śōdhya* should be kept in shade without food and guarded the rest of the day and if he discloses no signs of the effect of poison, he should be declared innocent.

CHAPTER III

TEMPLE CONSTRUCTION AND RESTORATION

Temples were built by architects following certain *vāstu-śāstras* known to them. Sculptures in temples and on temple walls, pillars, doors etc. were carved by sculptors following *śilpa-śāstras*. Some sculptors engraved temple inscriptions, recording construction of temples and donations made for the services of the deities enshrined in them. Broken, worn out, weak and dilapidated portions of temples were restored by architects and sculptors from time to time. Who were these architects, sculptors and engravers? Which were the texts followed by them? What were the architectural terms used by them? The contemporary inscriptions in the region under study, answer some of these questions to some extent and these are discussed in the ensuing pages.

1. TEXT

The architects and sculptors, who produced hundreds of temples and sculptures, have left us in darkness regarding the texts which they followed. But, Gulugoja of Kuruvatti is an exception, because the text followed by him is mentioned in an inscription.[1] This inscription is on a slab set up near the Kallesvara temple at Kuruvatti. It is dated 1099 A.D. in the reign of Chalukya Vikramaditya VI. After recording various grants for the god Abhinava-Somesvara, it mentions its composer Srikanthasuri, records a passage about Gulugoja, and, at the end, mentions its engraver Kaloja. The passage related to Gulugoja reads as follows:

> *Guṇapā...ryya praṇīta śāstrōktiyiṁde*
> *kaluvesanaṁ lakshaṇayuktam-āgiralu*
> *dhāraṇiyoḷu Gulugōjan-ar̤ivan-end-eḷe*
> *pogaḷguṁ.*

The passage may be translated as follows. Gulugoja is praised on the earth for his knowledge of stone work (i.e. architecture) being (according) to the prescription of the *śāstra* (text) propounded by Gunapa...ryya.

Kalvesa, stone work, is a term more related to *vāstu,* architecture, than *śilpa,* sculpturing. Several inscriptions recording grants to the temples make a provision for *khaṇḍa sphuṭita jīrṇōddhāra,*[2] restoration of broken and burst portions, or *jīrṇōddhāra,*[3] restoration, which is the restoration of temple building rather than its sculptures. An inscription[4] at Munirabad records that a grant was made for the worship of the god Somesvara, for *kalvesa* and for feeding the *brāhmaṇas.* Here *kalvesa,* stone work, is restoration of the temple. Hence we may surmise that *kalvesa* is *vāstu,* architecture, and *śāstra* related to *kalvesa* is *vāstu-śāstra.*

Gulugoja was an architect as known from another inscription[5] from Kuruvatti. This inscription, engraved on the *pitha* of the image of Brahma, now in the Museum of Fine Arts, Philadelphia, mentions that Gulugoja was the architect (*sūtradhāri*) of the Trailokyamallesvara temple, now known as Mallikarjuna, at Kuruvatti. The Trailokyamallesvara temple at Kuruvatti was named after Chalukya Somesvara I as mentioned above.[6] It may be concluded from the above discussion that there was a famous *vāstu-śāstra* written by Gunapa...ryya and it was followed by the architects like Gulugoja during the 11th century. Unfortunately this text is not available now.

2. ARCHITECTS

An architect is known as a *sūtradhāri.* On a pillar in the Amritesvara temple at Holal, there is a very important inscription (Pls. 207-209) which clarifies the meaning of the term *sūtradhāri* and also mentions different styles of temples. The inscription reads as follows:[7]

1 *Svasti samasta Śivapāda śēkhara*
kaliyuga viśvakarmma chaushashṭhi
kalāvidde(dye) pravīṇa chaushashṭhi
prāsāda vi-

2 *śārada Nāgara Kaḷiṁga Drāviḷa Vēsara chaturjjāti prāsāda vinirmmita sūtradhāri Sōgeya Padmō-*

3 *jara chhāṭra Bammōjanu Bōkōjana putranu Śrīkāranāma kaṁbhaṁgaḷa māḍidan-oṁdoṁdakkey-aḷaṁ-*

4 *kārasahita gadyāṇa 20 a[ṁ*]tu nālkukeyuṁ gadyāṇa 80 ॥ śrī śrī*

The inscription mentions that Bammoja, son of Bokoja — pupil of *sūtradhāri* (architect) by name Padmoja of Soge, who was a crest to the feet of the god Siva and *Viśvakarma* (the divine architect) of the *Kali* age, a master of sixty-four arts, an expert in building the sixty-four varieties of *prāsādas* (sacred buildings), and one who could build the four classes of temples namely *Nāgara, Kaḷinga, Drāviḷa* (i.e. *Drāviḍa*) and *Vēsara* – carved the *Śrīkāra* type of pillars, at the rate of *gadyāṇas* 20 each, including decoration, totally *gadyāṇas* 80 for four.

It is very clear from the above inscription that an architect was known as a *sūtradhāri*. The architect Padmoja has been praised as *Kaliyuga Viśvakarma* and adept in building temples of four classes. He belonged to Soge (*Sōgeya Padmōja*), which at present is a village in Hadagali taluk and is about 32 kms, as crow flies, from Holal. The inscription is undated but may be assigned to the latter part of the 12th century on palaeographical basis. The pillar on which the inscription is engraved is also stylistically dated to late 12th or early 13th century.[8]

Bammoja of the above inscription may be identified with his namesake, with the architect of the Somanatha (now known as Suryanarayana) temple at Magala, whose name is also Bammoja, as mentioned in the inscription[9] (Pls. 291-292) on a pillar in that temple, which was constructed[10] in 1209 A.D. in the reign of Hoysala Ballala II. The inscription at Holal mentions that he carved four pillars, including decoration. This indicates that having carved the pillars with decoration, he himself must have engraved the inscription in praise of his teacher while mentioning his own work. This indicates that initially he specialised himself in carving pillars which made him to develop a fancy for recording his name on them, and took to building temples afterwards, but continued recording his name on pillars. The inscription[11] at Magala is not in praise of his work but records that the chief Sameyada-Garuda Mammarasa assigned a portion of the rent free land belonging to the temple of Somanathadeva to Bammoja, the architect (*āchāri*) of that temple. The contemporaneity of the inscriptions and closeness of the sites (about 18 kms apart, in straight line) also support the above identification.

A label inscription[12] (Pl. 232) on a pillar in the Gangadharaswamy temple at Kolur in Bellary taluk, mentions that the pillar was the work of Bolloja (*Bollōjana kaṁbha*). This epigraph may be assigned to second half of the 12th century on the basis of palaeography. The architectural features of the temple also suggest the same period. Bommoja figures as the architect of the Isvara temple at Talur in Sandur taluk. The inscription,[13] (Pls. 343-346) dated 1218 A.D., in the reign of Hoysala Ballala II and engraved on a pillar in that temple, records that the *mahānāḷprabhu* Bomma-Gavuda of Yaguvatti made a gift of land to Bommoja for constructing the Isvara temple. Talur is about 33 kms. (in straight line) from Kolur.

As already noted, an inscription[14] on the *pīṭha* of the image of Brahma from Kuruvatti, now in the Fine Arts Museum, Philadelphia, mentions that Gulugoja was the *sūtradhāri* of the Trailokyamallesvara temple, now known as Mallikarjuna temple, at Kuruvatti. Another inscription[15] at the same place, dated 1099 A.D. praises Gulugoja for his excellent work executed according to the norms laid in the *sastra* of Gunapa...ryya. Hence Gulugoja was an eminent architect of the 11th century.

An inscription,[16] dated 1292-93 A.D. in the reign of Yadava Ramachandra, on a hero-stone at Kadati mentions Masayoja of *sūtradhāri* Sosagoja. The suffix *ōja* in both the names indicates that they were stone-carvers. Masayoja was obviously the person who carved the hero-stone and hence his name is associated with it. Sosagoja was a *sūtradhāri,* an architect.

An inscription[17] dated 1027 A.D. (now in the Archaeological Museum, Hyderabad) records that Somaladevi, daughter of Chalukya Jayasimha II, made a grant of land at Piriya-Mosangi, to the Jaina temple constructed by Besavoja under the orders of Revanayya. Piriya Mosangi is the present Maski in Raichur district. Besavoja appears to have been the architect of the temple in question. The phrase used in the inscription is *Besavōjana māḍisida,* meaning made by Besavoja, and this leads to doubt his physical association in the act of building. However, the suffix *ōja* in his name indicates that he was an architect or sculptor.

3. SCULPTORS

Rūvāri (sculptor) Muchchoja, son of Aggaloja, was in the service of the Nolambesvara and Lenkesvara temples at Morigeri, for attending to the restoration work, as recorded in an inscription[18] dated 1045 A.D., engraved by Muchchoja himself. Another inscription[19] dated 1046 A.D. at the same place was engraved by Kaliyoja, son of Muchchoja. Here we may note that Muchchoja, a *rūvāri* (sculptor), with the skill of an architect, who was in the service of temple for attending to the restoration work, engraved the inscription. This suggests that one and the same person could be an architect, a sculptor and an engraver.

The inscription[20] on a *pīṭha* near the Kumaraswamy temple on the Kumaraswamy hill, near Sandur, records the installation of (an image of) a peacock by the goldsmith (*akkasāle*) Chandachari, son of Hampachari of Oruvay in 1045 A.D. Chandachari, being a goldsmith, appears to have carved the image of peacock and installed it. Goldsmiths were able to carve sculptures and engrave inscriptions. Ketoja, a goldsmith, engraved an inscription[21] at Ujjini. Here we may recall that one of the *tōraṇas* of the famous Great *stūpa* at Sanchi was carved by the ivory carvers from Vidisha,[22] which indicates that the stone carving could be undertaken by the artisans of comparable profession, working on different media.

The inscription[23] on the *pīṭha* of the image of Brahma from Kuruvatti records that the image was carved by Chavundoja, son of Gulugoja. The latter is mentioned in the inscription as the *sūtradhāri* of the Trailokyamallesvara temple at that place. In 1046 A.D., we come across another Chavundoja, who engraved an inscription[24] at Mailar, just 3 kms. from Kuruvatti, which states, "the name *ōvaja* (architect/sculptor/engraver) suites Chavundoja alone and not all those who know stone work".[25] This indicates that Chavundoja was a distinguished sculptor of the period in the region. Another inscription[26] dated 1053 A.D., on a slab near the Kallesvara temple at Nandikambha, hamlet of Punabgatta, about 40 kms. from Kuruvatti, records land grants made to the *kallukuṭiga* Manikachari, Hiriya (senior) Chavundoja and Kiriya (junior) Chavundoja. The relation of these two Chavundojas with that of Kuruvatti inscription is not known, though they were contemporary.

Nagavama carved the image of Anantasayana, now kept in the Kallesvara temple at Bagali. The inscription[27] (Pl. 154) dated 1062 A.D., on the *pīṭha* of the image, mentions his titles like "smiter of the crowd of titled sculptors" and "the king swan in the ocean of *chitrakale* (art of painting)", revealing that Nagavama was not only a sculptor but also a good painter.

An inscription[28] dated 1094 A.D. on a Naga stone at Tulahalli mentions sculptor Ketoja, who might have carved the Naga stone. Another inscription[29] dated 1122 A.D., recording donations to god Mahadeva at Yarabalu, mentions that the inscription was engraved by Ketoja. Tulahalli and Yarabalu are in Kudligi and Harapanahalli taluks respectively, which are adjacent to each other. These two records were written within a span of 28 years. Therefore Ketoja of these records is identical.

A pillar adjacent to the sculpture of Nandi in the *sabhāmanṭapa* hall of the Kallesvara temple at Huvinahaḍagali contains an inscription[30] in the 11-12th century characters, mentioning that (the image of) Basava (Nandi) was carved by Tipoja.

A mutilated Jaina image now kept near the Parsvanatha Basadi at Koppal bears an inscription[31] in the 11-12th century characters on its *pīṭha,* recording that the image in the Pushpadanta Tirthankara *sauda* (temple) was carved by Samsaja, son of Bommisa.

Ballatagi inscription[32] of about the 11th century A.D. mentions Nemoja, a sculptor. Another inscription[33] of about the 13th century, on the outer wall of the Ramalinga temple at the same place, mentions the name of a sculptor, which seems to be Dasadamoja. Details about these two sculptors are not available. The grandson of a certain Sivananni carved the image of the Sun god(?) at Kogali.[34]

4. ENGRAVERS

The persons who engraved temple inscriptions were no doubt sculptors. Stone slabs containing inscriptions belonging to the Saiva temples usually bear figures of a Linga, a Nandi, a priest and a devotee on the top, and those belonging to the Vaishnava and the Jaina temples contain small relief sculptures related to the respective faiths. Both sculpturing and engraving were done by a single person. Because, we come across in inscriptions the names of persons, who engraved or made (carved figures and engraved) inscriptions, but not separate names for sculpturing and engraving works. We may note in this context that writing of an inscription passes through several stages, involving persons of different professions. Initially a person with the knowledge of literature or a poet composes an inscription, then another person writes the same on stone in some colour and then a sculptor engraves it. Here we may quote an example from Mailar. This inscription,[35] dated 1046 A.D. and recording grants to the gods Svayambhudeva and Mulasthanadeva, was composed by Nagavara, written by Nagamma and engraved by Chavundoja. Similarly the inscription[36] dated 1170 A.D., recording donations to the Mallikarjuna temple at Kukanur was composed by a poet, written by Sivadeva and engraved by Damoja.

The earliest inscription in the period under study, recording the name of an engraver comes from Bagali. This inscription,[37] dated 987 A.D. and recording donations for the god Adityadeva, was engraved by Hampa, son of Chandoja. Another inscription[38] dated 991 A.D., at the same place, recording confirmation of the toll contribution, was also engraved by the same person Chandoja. It has already been mentioned above that *rūvāri* (sculptor) Muchchoja, son of Aggaloja, engraved the inscription[39] dated 1045 A.D., at Morigeri. Another inscription[40] dated 1046 A.D., at the same place was engraved by Kaliyoja, son of Muchchoja. Similarly the sculptor Chavundoja engraved the Mailar inscription[41] dated 1046 A.D. An inscription[42] dated 1049 A.D., at Kalkambha records donations for god Vishnu and to Haloja. The latter received the donation, perhaps, for engraving the record. Rachoja engraved the inscription[43] dated 1054 A.D., recording donations to a Jaina *basadi* at Nandi-Bevuru. Dasoja engraved the inscription[44] dated 1083 A.D., at Ambali, recording the construction of the Kalideva temple and donations made for the services of the god. The bronze-smith (*kanchagāra*) Dasoja engraved the inscription[45] dated 1111 A.D., at Hanasi, about 12 kms. from Ambali, recording the donations to god Parashuramesvara. Dasoja of both the records appears to be identical. Kaloja engraved the inscription[46] dated 1099 A.D., recording grants to the god Abhinava Somesvara at Kuruvatti. Chalu.. engraved the inscription[47] dated 1108 A.D., recording a grant of money made for the services of god Kalideva at Bagali. Madimoja engraved the inscription[48] dated 1112 A.D., recording gift of land for the service of the god Ramesvara at Kottur. Malloja, son of Chandoja, of Karadikal engraved the inscription,[49] belonging to the reign of Chalukya Tribhuvanamalla, on a slab set up in the compound of the Narayana temple at Machanur. Annoja engraved the inscription[50] dated 1126 A.D., recording gift of land to god Mahadeva at Duggati. Inscriptions were also engraved by the persons who were involved in minting coins. Chandoja was the owner of a mint (*achchina kammaṭa*). His son Damoja engraved the inscription[51] dated 1170 A.D., recording donations for the service of god Mallikarjuna at Kukanur. Goldsmiths also engraved inscriptions in some cases. The goldsmith Ketoja, son of Basavoja, engraved the inscription[52] dated 1193 A.D., recording grants for god Kalideva at Ujjini. Chavoja, son of Indoja, engraved the inscription[53] dated 1262 A.D., recording gifts for the service of god Kotisankaradeva at Kotnakal.

5. MASONS

Masons or stone cutters, referred to as *kallukuṭigas* in inscriptions, were no doubt associated with the construction of temples. *Kallukuṭiga* Marasinghoja was in the service of god Bhogesvaradeva at Talavagalu along with worshippers and musicians, who were given some plots of lands for their services in 1034 A.D.[54] The job of Marasinghoja here was to look after the restoration of the temple. Similarly *kallukuṭiga* Manikachari, Hiriya-Chavundoja and Kiriya-Chavundoja, who were in the service of god Kadambesvaradeva at Hulibeyaghatta (Nandikambha) were given lands in 1053 A.D.[55] An inscription[56] dated 1178 A.D., at Mallat records grant of land and a house site to the mason Timmoja and the carpenter Malloja while recording grant of a village to god Pallavesvara. The mason Timmoja and the carpenter Malloja were, perhaps, in the service of god Pallavesvara, for attending to their respective works.

6. ARCHITECTURAL TERMS

A few architectural terms are recorded in the contemporary inscriptions. The most important inscription[57] in this regard is the one from Holal, which has already been mentioned above. This undated inscription, assigned to the latter part of the 12th century on palaeographic grounds, on a pillar in the Amritesvara temple, records that the architect Padmoja of Soge was an expert in building four types of *prāsādas* (temples), viz. *Nāgara, Kaḷinga, Drāviḷa* (i.e. *Drāviḍa*) and *Vēsara*.

Now, let us try to understand the meaning of these types from the contemporary texts and their application in temple building. A serious effort has been made by M.A. Dhaky[58] in this direction. He has analysed inscriptions and architecture in Karnataka for understanding the Indian temple forms. His work is based on the Holal and Kuppatur[59] inscriptions and temples, including their miniature forms embellishing temple walls and pillar bases, spread all over Karnataka. He has cited several North Indian and South Indian *vāstuśāstras* like *Samarānganaṇasūtradhāra, Aparājitapṛchchha, Kaṭakabhūshaṇa, Kāśyapaśilpa, Māyamata* and *Mānasāra* and several Saiva and Vaishnava *Āgamas* from both regions. He concludes that by *Nāgara* the Karnataka architects meant the North Indian *Latina*, but more particularly the *Śēkhari* of the Deccan and Malava; by *Drāviḍa,* upper *Dravidian*; by *Vēsara*, probably their own, and finally by *Kaḷinga,* very possibly the *Phaṁsāna*-roof temples of the kind met within the Kalinga territory, of which a strongly local variation they rendered.[60]

Nāgara,[61] the typical North Indian temple with curvilinear *śikhara*-spire topped by *āmalasaraka* (myrobalan) is not found in the region under study. However, temples of this type are found at Umapur in Bidar district and Hangal[62] in Dharwad district in north Karnataka. But the architects in the Raichur-Bellary region have exhibited their competence of building such temples by carving their miniature forms on the walls, pillars and architrave over the doors of temples. *Nāgara* temple has been carved on the walls of the Kallesvara temple at Hirehadagali, Ramesvara temple at Kurugod and Suryanarayana temple at Magala; on the architrave over the door of the Sankaralinga temple at Kurdi, Mallikarjuna temple at Mallat, Ramesvara temple at Kurugod and Suryanarayana temple at Magala; on pillars in the Malalesvara temple at Sankanur and Mallikarjuna temple at Kuruvatti.

Drāviḍa[63] temple is of *shaḍvarga jāti,* having six major components, namely the *adhishṭhāna* (basement), *pāda* (pilastered wall), *prastara* (entablature), *grīva* (neck), *śikhara* (cupola) and *stūpi* (pinnacle); of these the last three together constitute the superstructure. *Dravidian* temple may be of *ēkatala* (one storeyed), *dvitala* (two storeyed), *tritala* (three storeyed) and so on. The upper *talas* of the temples, having more than one *tala,* repeat the details of *āditala* (ground storey). This type of temple though does not occur in its original form, is found used as decorative motif on the walls of the Kallesvara temple at Huvinahadagali, Mahadeva temple at Itagi, Mallikarjuna temple at Kuruvatti; and on the pillars of the Kallesvara temple at Bagali, Kesavasvami temple at

Huvinahadagali, Mallikarjuna temple at Kuruvatti and Mahadeva temple at Itagi.

Dravidian temples were built largely during the period of the Chalukyas of Badami and the Rashtrakutas. The temples built by the Chalukyas of Kalyana and their successors are basically *Drāviḍa* buildings with *Nāgara* details. This hybrid type of temple is known as *Vēsara*. The Navalinga and Kallesvara temples at Kukanur, built during the early years of the Chalukyas of Kalyana, retain *Drāviḍa* form with distinct *talas*. The Mahadeva temple at Itagi, Kallesvara temple at Huvinahadagali, Bhimesvara temple at Nilagunda and Kallesvara temple at Sogi are of *Vēsara* type.

The main style of the Kalingadesa was of course the *Nāgara,* but the subsidiary, the one used mostly for covering the halls from the latter half of the tenth century, was the tiered pyramidal roof, locally known as *piḍhā deul. Kalinga* temples in the region under study are built after the *piḍhā deul* of the Kalingadesa. *Kaḷinga* temples are found at Kavital, Mallat and Munirabad in Raichur district; Kurugod, Kolur, Talur, Kottur and Hampi in Bellary district.

Some inscriptions mention different parts of the temple. The inscription[64] dated 1083 A.D., in the Kallesvara temple at Ambali, recording the construction of the temple, mentions that the temple consisted of *panchānga, tribhūmi* and *kaḷasa.* Here *pancha-anga,* means five parts. *Bāḍa*, the wall, of the temple in the Kalingadesa is divided horizontally into *panchānga,* namely *pabhāga, tala jangha, bandhana, upar jangha* and *barāṇḍa*.[65] But the wall of the Kallesvara temple has only three horizontal divisions, namely, *adhishṭhāna, pāda* and *prastara*. But it has five *bhadras* (projections) and four *antaras* (recesses). The five projections have been described as *panchāngas* in the inscription. The word *bhūmi* is connected with the *gaṇḍi* (superstructure) of the *Nāgara* temple of the Kalingadesa. *Gaṇḍi* (superstructure) is divided horizontally into several *bhūmis* (storeys or sections), each surmounted by a *bhūmi āmla*.[66] Thus the horizontal division of the superstructure is known as *bhūmi.* The superstructure of the Kallesvara temple is renovated and is in brick and lime mortar. As mentioned in the inscription this temple consisted of three *bhūmis.* The wall details suggest that it is like any other usual temple of the Chalukyas of Kalyana. In this case *bhūmi* appears to denote the meaning of *tala* (storey) and this temple appears to have had originally three *talas. Kaḷaśa* mentioned in the inscription is the crowning member in the form of a pot-shaped stone, or brass or copper pinnacle.

Installation of *kaḷaśa* marks the completion of the temple and its readiness for worship. Some inscriptions record installation of *kaḷaśas.* An inscription[67] dated 1005 A.D., at Kukanur records the installation of *kaḷaśa* of the Gauresvara(?) temple. The Hirehadagali inscription[68] dated 1107 A.D., records the installation of *kaḷaśa* on the Demesvara (now known as Kallesvara) temple. The Navali inscription[69] dated 1119 A.D., records the installation of a golden *kaḷaśa* on the temple of Jadeyasankaradeva.

The Mahadeva temple constructed by Mahadeva *daṇḍanāyaka* at Itagi in 1112 A.D., has been described as *dēvālaya chakravarti* (emperor of temples) in the inscription.[70] The magnificence of this temple is described in the inscription as follows. Mahadeva's temple appears as if the great gods had raised it in reverence, with the earth as its *ranga* (terrace), the line of primitive mountains as its *taḷa-gaṁbha* (ground-columns), the divisions of space as its *bhitti* (wall), the goddess of the quarters as its *rasālaṁkṛita chitraputrike* (carved statues adorned with taste or feeling), the mountain king (Himalaya) as *dēgula* (the body of the temple), the golden mountain (*mēru*) as its *pon-kaḷaśa* (golden cupola or pinnacle).

The term *rasālaṁkṛita chitraputrikeyaru* is interesting. *Chitraputrike* is a statue of female, and *rasālaṁkṛita* is adorned with *rasa,* i.e. feeling. Here *chitraputrikeyaru* are bracket figures in the form of statues of ladies, in different expressions. There are nine *rasas,* namely, *śṛingāra* (erotic), *bhaya* (fear), *śānta* (tranquility or quietism), *adbhuta* (marvellous), *bhībhatsa* (disgusting), *raudra* (anger), *vīra* (valour) and *karuṇa* (pathetic sentiment) enumerated as object of dramatic composition.

The Kavalur inscription[71] dated 1177 A.D. mentions that the Harihara temple consisted of *adhishṭhāna* (basement), *bhitti* (wall), *gōpura* (tower or superstructure) and *prākāra* (enclosure wall). The enclosure wall is referred to as *parisūtrada kōṭe* in the Itagi inscription.[72]

Different halls of temples are known as *manṭapas*, with a prefix denoting their function or position. An inscription[73] dated 1005 A.D., at Kukanur, records that Isvara Setti having had the *kaḷaśas* (pinnacles) of the two temples set up and having constructed the *mukha-sāle* (front hall), made a gift of 100 *gadyanas* for the maintenance of that *manṭapa*. The *mukha-sāle* has also been referred to as *manṭapa* and hence the term *mukha-sāle* is synonymous with *mukha-manṭapa,* which is widely used by scholars for the front hall or porch.

An inscription[74] dated 1199 A.D., at Kudatini records that Martandayya-Nayaka caused the construction of the temples of Sarasvati and Vinayaka and a beautiful *sabhāmanṭapa*. Usually the hall in front of antechamber is known as *sabhāmanṭapa*, signifying the meaning of an assembly hall. Perhaps the village assembly meetings were taking place in this hall.

Hall in which the image of Sarasvati is kept is known as Sarasvati-*manṭapa*. An inscription[75] dated 1065 A.D., at Gudihalli records that Vijayadityadeva came to the temple of god Nolambesvara and saw the Sarasvati-*manṭapa*. Some halls are named in such a way as to suggest their size. An inscription[76] dated 1061 A.D., at Alavandi records the construction of a *piriya-manṭapa* (large hall), a *kalladēgula* (stone temple), a *satrada-mane* (feeding house) and a village gate by Karuva Gulgimayya.

Temples having three shrines are known as *trikūṭa* temples. Tikimayya constructed Ramesvara temple, which was a *trikūṭa dēvālaya,* in 1122 A.D. at Ramaghatta.[77] The *mummuridaṇḍas* of Kurugod constructed a *trikūṭa* temple in 1177 A.D. and consecrated Gavaresvara, Mallikarjuna and Muddesvara in the first (western), southern and northern shrines respectively.[78] This temple, now known as Ramesvara is in dilapidated condition. Its *sabhāmanṭapa,* and western and southern shrines are partly preserved.

7. TEMPLE REPAIR

Responsibility of a king or an individual was not over by completing construction of a temple at a huge cost. Its routine upkeep and periodical restoration required considerable recurring expenditure. In this connection munificent grants were given to temples by the people who constructed them or by other donors for their upkeep and restoration. Such details are noted in some of the epigraphs associated with temples.

Grants made to temples included a portion for restoration. The grants made to the *trikūṭa* (Gavaresvara, Mallikarjuna and Muddesvara) temple at Kurugod,[79] Somanatha temple at Kogali[80] in Bellary district, and Mallikarjuna temple at Kukanur[81] in Raichur district included a portion for the restoration (*jīrṇṇōddhāra*) of those temples. Grants were made for the restoration (*jīrṇṇōddhāra*) of broken (*khaṇḍa*) and burst (*sphuṭita*) portions of the Kalideva temple at Haraknal,[82] Kalideva temple[83] at Huvinahadagali, Kotisankara temple at Kotnakal,[84] Ramesvara temple at Kottur,[85] Martandesvara,[86] Durgesvara[87] and Telligesvara[88] temples at Kudatini, Somesvara temple at Sindavala,[89] Noyyesvara temple at Makere,[90] Agastesvara temple at Halyam,[91] Lakshminarayana[92] and Kalideva[93] temples at Bagali, Kalideva temple at Kurugod,[94] Ahavamallesvara temple at Kuruvatti,[95] Vinayaka temple at Oruvay,[96] Kalideva temple at Anijigere,[97] Padmalesvara, Amritesvara, Lakshminarayana, Vamesvara, Ballalesvara and Narasimha temples at Bennikal;[98] Kusmanatha temple at Yenigi[99] and Kalinatha temple at Halavagalu[100] in Bellary district; Jyeshthadevi and Somesvara temples at Kukanur,[101] Somesvara temple at Karadikal,[102] Nakharesvara and Chennakesava temples at Mudugal[103] in Raichur district.

An inscription at Hirehadagali stipulates that the income from the land donated for god Mulasthanadeva should be used only for *naivēdya* (food offerings) of the god and *khaṇḍa sphuṭita jīrṇṇōddhāra* of the temple and not for any other purpose.[104]

It is needless to say that stone is the major component in temples. Restoration of a temple means repair of stones or stone work. This factor is also indicated in some inscriptions. A provision was made for the stone work (*kalvesa*) in the grant given for god Somesvara at Munirabad (Pulige).[105] Sculptor (*ruvari*) Muchchoja got a share from the grants given to the Govindesvara temple at Morigeri for attending to the restoration work (*khaṇḍa sphuṭita modalāgella besanumaṁ naḍeyisuva rūvāri Muchchōjaṁge*).[106] Mason (*kallukuṭiga*) Marasinghoja also received a share from the grants made to the Bhogesvara temple at Talavagalu.[107] Masons (*kallukuṭigas*) Manikachari, Hiriya Chavundoja and Kiriya Chavundoja of the Kadambesvara temple at Hulibeyaghatta received land grants for attending to their works.[108]

Carpenters also received shares from temple grants for attending to their works in temples. Carpenter (*baḍagi*) Rebboja was given a wet land measuring *kamma* 50 as *baḍagigadde* in the lands donated for god Divyalinga Nilesvara at Bagali.[109]

Broken and burst portions were restored by removing such old members and replacing them with new ones. A portion of grants made to the Kalideva temple at Bagali was reserved for making the old work of broken and burst category into new (*khaṇḍa sphuṭita śrēṇiya paḷevesana posatu māḍuvadakkaṁ*).[110] The Kesava temple at Huvinahadagali had provisions for making the broken and burst portions into new (*khaṇḍa sphuṭita navakarmmakkaṁ*).[111]

Prevalence of the practice of providing a fresh plaster periodically to temples is attested by a copper plate record from Nilagunda. It mentions that a village Adityapallika was granted to god Bhimesvara for the restoration of broken, burst and worn out parts of the temple and for the supply of fresh plaster (*khaṇḍa sphuṭita jīrṇṇōddhāra nava sudha karmārthaṁ*).[112]

There are two examples of major restoration of temples recorded in inscriptions. Traipurusha temple at Madinuru, in Koppal taluk, Raichur district, was constructed by Chalukya Taila II in 973 A.D., in the first year of his rule, and provisions were made for its restoration. This temple was restored in 1136 A.D. in the reign of Chalukya Somesvara III by the *mahājanas* of that place.[113] The Jiana temple (*Jinālaya*) at Mannera Masalavada, in Harapanahalli taluk, Bellary district, was restored by Kesava-Pandita, son of Savanta-Pandita, the Prime Minister of the *mahā-maṇḍalēśvara* Saliveya Tikamadeva Raneya in 1297 A.D. in the reign of Yadava Ramachandra.[114]

Records regarding the upkeep of temples are also available. Isvara Setti had the pinnacles of two temples setup, constructed the front hall (*mukhasāle*) at Kukanur and made a gift of 100 *gadyāṇas* for the maintenance of the hall (*maṇṭapada parisūtradupabhōgakke*).[115]

NOTES AND REFERENCES

1. *SII,* IX i, No. 165.
2. *Ibid,* Nos. 129, 135, 187, 197, 199, 224, 245, 254, 336 etc.
3. *Ibid,* Nos. 297 and 317.
4. *APGAS,* 3, No. Rc. 13.
5. Seshadri, 1970-1971, pp. 3-4.
6. *Supra,* p. 21.
7. *ARE,* 1915, AR. No. 483/1914; Dhaky, 1977, pp. 2-3. The text of the inscription, along with its summary, has been published in the latter but it is incomplete. Hence, the complete text is given here. The present reading differs from that of Dhaky at two points as follows.

Text given by Dhaky	Present Reading
l. 6. *Padojara*	l. 2. *Padmōjara*
l. 9. *alaṁ-hāra-sahita*	l. 3-4. *aḷaṁkāra-sahita*

In the first case the conjunct consonant *m* was, perhaps, not noticed due to an oversight. The second one may be a printing error. *Aḷaṁkārasahita* means including decoration.

8. Dhaky, 1977, p. 44.

9. *ARE,* 1915, A.R. No. 124/1914.

10. *SII,* IX i, 329.

11. 1 *śrimatu Vikrita sa[ṁ*]vatsarada Śrāvaṇa su pa-*
    2 *vurnnami Sōdaṁdu śrīmatu Sameyada ga-*
    3 *ruḍa Maṁmarasaru śrī Sōmanātha-dēvar-āchāri [Baṁ]-*
    4 *mōjaṁge dēvara śrīmaṁnyada bhūmi kaggala kyaṁgāḍu ma -*
    5 *ttarēḷu I . . . .*

12. This is an unpublished inscription discovered by me in the course of field investigation along with one more on another pillar in the same temple. The latter states that it is of certain Maduvaniga Shoma (*Maduvaṇiga Shōmana kaṁbha*).

13. *SII,* IX i, No. 335.
    4 . . . . *śrīmanu ma-*
    5 *hānāḷuprabhu Yaguvaṭṭiya Bo-*
    6 *mma-Gavuḍanu Talarada Īśvara dēvara dē-*
    7 *vara dēvālayavaṁ māḍida Bommojaṁ-*
    8 *ge Bomma-Gavuḍanu koṭṭanu dēvālyada*
    9 *rathavaṇama[ṁ] . . . . .*

14. Seshadri, 1970-1971, pp. 3-4.

15. *SII,* IX i, No. 165.

16. *Ibid,* No. 386.

17. *HAS,* 18, No. 3.

18. *SII,* IX i, No. 101.

19. *Ibid,* No. 104.

20. *ARIE,* 1944-45, No. B 83. The text of the inscription has been prepared by me at the site. It reads as follows:

    Sakavarsha 967 neya Pārtthiva saṁvatsarada Vaiśākha su 6 Brihaspati-vāradaṁdu Orvvāya Haṁmpāchāriya magaṁ akkasāle Chandāchāri dharmma[ṁ]budhi navila pratishṭegeydaṁ maṁgala Baynakula tilaka.*

    Now a Linga is kept on this *pīṭha.*

21. *ARE,* 1925, No. 307.

22. *EI,* II, pp. 87-115; Seshadri, 1970-71, p. 1.

23. Seshadri, 1970-1971, pp. 3-4.

24. *SII,* IX i, No. 102.

25. *kalla-besaṁgaḷan-arivavar-ellaṁ kaikoṇḍu pōga.......ne Ċhāvuṇḍōjaṁg-allade perargg-ōvaja-vesar-adēn-oppugume.*

26. *SII,* IX i, No. 112.

27. This is an unpublished inscription. Its text reads:
    1 *Śrī svasti Sakava[r*]sha 984 neya Subhakratu saṁvastaraṁ chaturbbāse biruda rūvāri go[ṁ*]daḷa baḍiva āda. rūvārigaṇḍa*
    2 *gaṇa gattari biruda chitrakale sarōvarado[ḷu] rājahaṁsa II Nāgavama II*

28. *ARE,* 1925, No. 312.

29. *SII,* IX i, No. 205.

30. Unpublished. It reads: *Tipōjha Basavana kaḍidanu.*

31. Desai, 1957, Inscription No. 25, pp. 351-53.

    śrī Mūlasaṁ[gha]da Balakaraga[ṇa*]da Pushpadaṁta Tīrthaṁkara saudadali Bommi[sa] maga Sāmsaja māḍida pratime.*

32. *ARIE,* 1961-62, No. B 541.

33. *Ibid,* No. B 539.

34. *ARE,* 1914, No. 522. Now an image of Virabhadra is kept on the *pīṭha* containing the inscription.

35. *SII,* IX i, No. 102.

36. *APGAS,* 3, No. Rc. 12.

37. *SII,* IX i, No. 75.

38. *Ibid,* No. 76.

39. *Ibid,* No. 101.

40. *Ibid,* No. 104.

41. *Ibid,* No. 102.

42. *Ibid,* No. 44.

43. *Ibid,* No. 115.

44. *Ibid,* No. 153.

45. *Ibid,* No. 184. The name of the engraver figures as Dasoja in the text of the inscription but is mentioned as Kasoja in the introduction, in English, to the inscription.

46. *Ibid,* No. 165.

47. *Ibid,* No. 177.
48. *Ibid,* No. 187.
49. *ARIE,* 1958-59, No. 703.
50. *SII,* IX i, No. 215.
51. *APGAS,* 3, No. Rc. 12.
52. *ARE,* 1925, No. 307.
53. *SII,* IX, i, No. 372.
54. *Ibid,* No. 87
55. *Ibid,* No. 112
56. *ARIE,* 1960-61, No. B 556.
57. *ARE,* 1915, AR. No. 483/1914; Dhaky, 1977, pp. 2-3.
58. Dhaky, 1977, pp. 2-3.
59. *EC,* VIII, Sorab No. 275.
60. Dhaky, 1977, pp. 40-41.
61. *Ibid,* p. 8.
62. *Ibid,* p. 13, fig. 20.
63. *Ibid,* p. 14.
64. *SII,* IX i, No. 153.
65. Mitra, 1978, fig. 1, p. 17.
66. *Ibid,* fig. 1, p. 18.
67. *HAS,* 18, No. 1.
68. *SII,* IX i, No. 118.
69. *ARIE,* 1958-59, No. B 711
70. *EI,* XIII, pp. 46 and 55
71. Desai, 1956, No. 22.
72. *EI,* XIII, pp. 49, and 58.
73. *HAS,* 18, No. 1, pp. 39-40.
74. *SII,* IX i, No. 197.
75. *Ibid,* No. 128.
76. *ARIE,* 1964-65, No. B. 410; Desai, 1956, No. 20.
77. *SII,* IX i, No. 206.
78. *Ibid,* No. 297.
79. *Ibid,* No. 297.
80. *Ibid,* No. 317.
81. Desai, 1956, No. 49.
82. *SII,* IX i, No. 129.
83. *Ibid,* No. 135.
84. *Ibid,* No. 254.
85. *Ibid,* No. 187.
86. *Ibid,* No. 197.
87. *Ibid,* No. 199.
88. *Ibid,* No. 336.
89. *Ibid,* No. 224.
90. *Ibid,* No. 245.
91. *Ibid,* No. 264.
92. *Ibid,* No. 267.
93. *Ibid,* No. 319.
94. *Ibid,* No. 296.
95. *Ibid,* Nos. 320 and 337.
96. *Ibid,* No. 322.
97. *Ibid,* No. 339.
98. *Ibid,* No. 343.
99. *Ibid,* No. 371.
100. *Ibid,* No. 380.
101. *HAS,* 18, No. 13.
102. *Ibid,* No. 16.
103. *Ibid,* No. 17.
104. *SII,* IX i, No. 291.
105. *APGAS,* 3, No. Rc. 13.
106. *SII,* IX i, No. 101.
107. *Ibid,* No. 87.
108. *Ibid,* No. 112.
109. *Ibid,* No. 178.
110. *Ibid,* No. 153.
111. *Ibid,* No. 158.
112. *EI,* XII, pp. 146, 155.
113. *HAS,* 18, No. 11.
114. *SII,* IX i, No. 387.
115. *HAS,* 18, No. 1.

CHAPTER IV

DESCRIPTION OF THE TEMPLES OF RAICHUR DISTRICT

No. 1

PLACE: **BAGALAVADA,** Manvi Taluk.

NAME: **ISVARA TEMPLE** (Pls. 1-4).

LOCATION: Western part of the village.

ORIENTATION: Facing west.

DEDICATION: Siva.

DATE: Middle of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Granite. Central pillars, central ceiling, door and niches are of schist.

INSCRIPTIONS: Nil.

PLAN: This is a small temple consisting of only a *garbhagṛiha* and a *sabhāmanṭapa*. Entrance into the temple is on the west.

ELEVATION: Exterior of the *garbhagṛiha* is dilapidated but interior is intact. The open *sabhāmanṭapa* has a *kakshāsana* on three sides. The *kakshāsana* (Pl. 1) has a high *padma*, a *kanṭha* decorated with square flowers and a plain course at the top. The upper surface of the top slab has sockets for holding backrest of the *kakshāsana*, but the backrests are missing. The heavy eave above the temple is sloping.

INTERIOR: The *sabhāmanṭapa* consists of four central pillars, eight corresponding pillars set in the *kakshāsana* on three sides, and pilasters in the east wall. The central pillars consist of moulded base, shaft having lower and upper square blocks divided by octagonal, circular and discoidal bands, pot top with uncarved semicircular or triangular projections; disc capital, square abacus with convex base, and scroll corbels. The octagonal band in the middle of the shaft is decorated with square flowers. The pillars set in the *kakshāsana* are similar in outline but have plain octagonal and circular bands in the middle and do not have capital or abacus. Their corbels have sloping sides with raised band at the centre. The central ceiling (Pl. 2) is beautifully carved. It is domical and is of a single schist stone. Four beams here are decorated with figures under *tōraṇas* ending in *kīrtimukhas,* each carved on a raised rectangular block. There are five figures on each beam. Brahma, Siva, Kesava, Ugra-Narasimha and Bhairava are on the east beam; men playing musical instruments and a saint on the south beam; dancing men and women playing musical instruments on the west beam; and a saint, Surya, an elephant-rider, Bhairavi and Ganesa on the north beam. The domical ceiling slab consists of a lower octagon, two concentric circles having semi-circular projections with pointed tip and a domical lotus with prominent bud drop. The underside of the four corners of the lower octagon is decorated with *kīrtimukhas.* The vertical side of the octagon is carved with Ashtadikpalas. The Dikpalas are flanked by garland-bearers, *chauri*-bearers, musicians, *vētāla,* Garuda, Vishnu, Ganesa and Kartikeya. The remaining rectangular and square ceilings are flat and plain. There are two deep niches (Pl. 3) in the east wall of the *sabhāmanṭapa.* Their *adhishṭhāna* is of a *padma,* a *kumuḍa* with flat vertical face decorated with square flowers, and another *padma;* door is marked by pilasters; and above is a sloping *kapōta* projecting prominently, decorated with *kūḍu-kīrtimukha* at the centre. Above is a turret in the *Nāgara* style. The ceiling is decorated with a lotus. The rear slab of the northern niche is missing. Both the niches are empty.

The *garbhagṛiha* door (Pl. 4), though small, is very elaborately carved. Its threshold has a series of mouldings with diamond-shaped flowers on the *kanṭha* moulding, and a series of vertical projections and recesses. Its jambs have series of projected bands, each in the form of a *śākha,* decorated with diamond-shaped and square flowers, creeper scrolls, pilaster, creeper on a projected band having semicircular cross-section, and petals. At the base are well carved *pūrṇakuṁbhas* in bold relief. One of them is decorated with a central band having beaded festoons and *kīrtimukha.* The first two *śākhas* are continued on the lintel.

Gajalakshmi is carved on the *lalāṭa* block. Curvilinear *kapōta* projects prominently and has three vertical projections and two recesses. The projections have *kūḍu-kīrtimukha* on the top. Pediment consists of five miniature shrines enshrining square flowers. Beam over the door has a long *makara tōraṇa* with three convolutions accommodating the Hindu triads. Each *makara* has a rider and a man is emerging from its mouth. The triads are flanked by their respective vehicles and unfinished *chauri*-bearers. Siva with Parvati is at the centre, flanked by Brahma on his right and Kesava on his left. Above the *tōraṇa* over Siva are two figures of Surya. The pilasters flanking the door also have series of projections. A large Linga without *pīṭha* is kept in the *garbhagṛiha*. There is a projecting slab in the north wall. The ceiling here is of two rotated squares and a flat slab with lotus in relief.

No. 2

PLACE: **BAGALAVADA,** Manvi Taluk.

NAME: **NELAGUDI** (Pls. 5-6).

LOCATION: In the village.

ORIENTATION: Facing west.

DEDICATION: Siva, Surya and Vishnu.

DATE: Second half of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN: The temple consists of three *garbhagṛihas* with three *antarāḷas* on north, east and south, and a *sabhāmanṭapa*. The central bay of the west wall of the *sabhāmanṭapa* is closed with a modern wall. The temple is buried completely and the entrance to the *sabhāmanṭapa* is through a flight of steps along the west wall, leading down from the roof level.

ELEVATION: The exterior of the temple is completely buried.

INTERIOR: The *sabhāmanṭapa* consists of four pillars having moulded base, shaft with lower and upper square blocks divided by circular, discoidal and octagonal bands, pot top with semicircular or triangular projections; disc capital, square abacus with convex base, and corbels with sloping sides having raised band at the centre. The octagonal bands are decorated with striding elephants, lozenges and square flowers. The octagonal and discoidal bands project prominently. The semicircular projections on the pot top are decorated with *kūḍu-kīrtimukhas* while the triangular projections are plain. The central ceiling consists of two rotated squares and a flat slab with lotus in relief. The remaining rectangular and square ceilings are flat and plain. In this hall are kept a mutilated *pīṭha* decorated with Garuda, and a seated figure of a saint holding a flag-staff (Pl. 6).

East shrine: Its rectangular *antarāḷa* is open in the front. A large Linga and a large sculpture of Ganesa (Pl. 5) are kept here. The *garbhagṛiha* door is short. Its broad jambs are decorated with lozenges, creeper scrolls, pilasters, two entwined *Nāgas* (looking like rope) and petals. At the base are *pūrṇakuṁbhas* framed in a *manṭapa*. The first two and the last *śākhas* continue on the lintel. Gajalakshmi is seen at the centre. The *kapōta* does not project but has rounded top with uncarved *kūḍu* projections. The *garbhagṛiha* contains a Nandi kept on a *pīṭha* having seven horses and a charioteer. The *pīṭha* indicates that this *garbhagṛiha* was originally dedicated to Surya. The ceiling here is similar to the central ceiling in the *sabhāmanṭapa*.

North shrine: Its rectangular *antarāḷa* is open in the front with two pillars at the entrance. The pillars consist of a moulded base, shaft having lower and upper square blocks divided by octagonal and circular bands, and pot top; cushion capital, and corbels with sloping sides having raised band at the centre. The central slab of the *antarāḷa* ceiling contains a projected square block decorated with well carved lotus at the centre and *kīrtimukhas* issuing creeper at the corners. The *garbhagriha* door is similar to that of the *garbhagṛiha* on the east but the second *śākha* is of creeper which does not show complete scrolls. The fourth *sakha* is of square flowers and the *pūrṇakuṁbhas* at the base are without frames. The *garbhagṛiha* is empty. Its ceiling is of two rotated squares and a flat slab decorated with a lotus in relief carved on a raised square with side projections.

South shrine: Its rectangular *antarāḷa* is open in the front without any pillars. The *antarāḷa* ceiling is flat and plain. The *garbhagṛiha* door is similar to that of the north *garbhagṛiha.* A difference is seen in the fourth *śākha* which contains an elephant at the bottom and a vertical row of lions above. At the base are Saiva *dvārapālas,* one holding *triśūla* and *ḍamaru,* and another holding *ḍamaru* and *khaṭvānga* in upper hands, while one of their lower hands is held in *abhayamudra,* and holding *gada* in the other. They are standing cross-legged and each of them is flanked by two female attendants. There is a low circular *pīṭha* without Linga in the *garbhagṛiha.* The ceiling here is similar to that in the north *garbhagṛiha*.

No. 3

PLACE: **BAGALAVADA,** Manvi Taluk.

NAME: **RAMALINGA TEMPLE** (Pl. 7).

LOCATION: In the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Second half of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Granite. Pillars are of schist.

INSCRIPTIONS: Nil.

PLAN: The temple consists of a *garbhagṛiha,* an *antarāḷa* and a *sabhāmaṇṭapa.*

ELEVATION: The *adhishṭhāna* is partly buried. The visible portion, which is similar to that of the Sankaralinga temple, consists of a *padma,* a lenticular *kumuda* and a *kapōta.* The wall is plain. There is no eave and no superstructure.

INTERIOR: The *sabhāmaṇṭapa* is open on the east. The entrance is flanked by a broad *kakshāsana.* The front (exterior) side of the *kakshāsana* shows a plain *kaṇṭha* above the top course of the *adhishṭhāna* and a plain course at the top. Its inner (interior) side has a *padma* moulding, a plain *kaṇṭha,* and a plain top course. The *sabhāmaṇṭapa* stands on four central pillars and two more pillars set in the *kakshāsana* on the east. The central pillars consist of moulded base, shaft having lower and upper square blocks divided by otagonal, circular and discoidal bands, pot top with plain semicircular projections; disc capital, square abacus with convex base and prominently raised circular rim on the underside, and corbels with sloping sides having raised band at the centre. The pillars set in the *kakshāsana* are similar but the octagonal bell takes the place of upper square block and there is no abacus. There are two large and deep niches of simple courses with *padma* and *kapōta* having sloping top. A sculpture of Ganesa and a broken piece of a *prabhāvaḷi* of Surya are kept in a niche. The central ceiling of the *sabhāmaṇṭapa* is formed by two rotated squares and a flat top slab with lotus in relief. The remaining ceilings are flat and plain.

The *antarāḷa* has a free standing door with two blocks on the top connecting the beam above. The gaps on sides are filled with modern masonry. The door consists of plain and pilaster *śākhas* with *pūrṇakuṁbhas* at the base. Its lintel is decorated with a *tōraṇa* of four volutes with three drops, each volute containing a square flower. The front side of the two vertical blocks on the top are decorated with turrets of *Rēkhanāgara* type. A small Nandi is placed in the rectangular *antarāḷa.* The *garbhagṛiha* door has broad jambs having plain and pilaster *śākhas* with *pūrṇakuṁbhas* at the base. Gajalakshmi is seen at the centre of the lintel. The slightly projecting *kapota* has vertical projections and recesses. A large Linga (Pl. 7) on a well carved *pīṭha* consisting of a *padma,* a *vṛitta kumuda* and another *padma* is worshipped in the *garbhagṛiha.* Its ceiling consists of three rotated squares and a flat top slab with lotus in relief and framed in a raised square band.

No. 4

PLACE: **BAGALAVADA,** Manvi Taluk.

NAME: **SANKARALINGA TEMPLE** (Pls. 8-11).

LOCATION: South of Isvara Temple.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Middle of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN: The temple consists of a *garbhagṛiha,* an *antarāḷa,* a *sabhāmanṭapa* and a *mukhamanṭapa.*

ELEVATION: The *adhishṭhāna* (Pl. 8) consists of a *jagati,* a *padma,* a lenticular *kumuda* and a *kapōta.* A major portion of the *adhishṭhāna* is disturbed. The wall is plain and ends with a course with simple mouldings. The eave does not project. It has a *padma* moulding below and rounded top with uncarved *kūḍu* projections. There is no superstructure. The eave in the front is heavy and sloping.

INTERIOR: The temple is entered through a flight of steps guarded by scroll balustrades decorated with elephants in low relief (Pl. 9). The *kakshāsana* in the *mukhamanṭapa* consists of a *jagati,* a *kanṭha* decorated with square flowers, and a plain top course. The pillars in the *mukhamanṭapa* consist of moulded base, shaft consisting of upper and lower square blocks divided by octagonal and circular bands, and pot top with semicircular projections; cushion capital, and scroll corbels. The ceiling here is of three rotated squares and a lotus slab.

The *sabhamanṭapa* is open in the front and has a *kakshāsana* of simple courses. It is supported by four pillars at the centre, placed on a raised square floor. The pillars (Pl. 10) consist of moulded base, shaft having lower and upper square blocks divided by octagonal and circular bands, pot top with projections; disc capital, square abacus with convex base, and scroll corbels. There are two deep niches in the west wall. The niche to the north of the *antarāḷa* consists of a *padma,* a round *kumuda* with flat edge having raised band, and another *padma.* Its opening is flanked by two pilasters. At the top are a prominently projecting and sloping eave, and three miniature shrines with turrets. The miniature shrines are filled with square flowers. The niche to the south of the *antarāḷa* is similar to that on the north and only difference is the *kumuda* which is lenticular in this case. The underside of the eave is curved. The ceilings of the niches have lotus decoration in high relief. The west portion of the south wall has a long *pīṭha* without niche. It consists of a high *padma,* a *kanṭha* with square flowers and another *padma.* It was originally meant for *Saptamātrikas* as it is long and narrow. Now five *Nāga* stones are installed on it. The *sabhāmanṭapa* ceilings are of varied type. The central one is of three rotated squares and a flat slab with a lotus in relief. The lotus is of three concentric circles with three different types of petals and a small bud drop at the centre. At the corners are four *kīrtimukhas.* The remaining ceilings are of a lozenge and a square, or of two rotated squares, with a flat slab with lotus in relief. Variations are seen in the details of lotuses and their frames. Three lotuses in the eastern bay are not framed and are similar to that in the central ceiling. The middle one in the north bay has three plain concentric circles and is framed in an eight-pointed star in relief. The corresponding one in the south row is carved with petals but does not have a frame. Three in the west row have an additional outer circle of petals in the form of a star having sixteen points.

The *antarāḷa* is open and has two pillars (Pl. 11) at the entrance. The pillars consist of a moulded base, shaft having upper and lower square blocks divided by octagonal and circular bands, pot top with *kūḍu-kīrtimukha* projections; cushion capital, and corbels with sloping sides having raised band at the centre. The lower square blocks are decorated with Saiva *dvārapālas* on the front side. One of them holds *triśūla* and *ḍamaru* in upper hands while the other holds *triśūla* and *khaṭvānga.* The octagonal band on one pillar is decorated with figures depicting man fighting elephant, man fighting lion, elephant and lion, while that on the other is decorated with uncarved square blocks meant for carving flowers. On the back side of the lower square block of one of the pillars is a figure of seated man in *dhyānamudra.* A Nandi is kept in the *antarāḷa.* The *antarāḷa* ceiling is of a lozenge and a square, and a flat slab with a lotus in high relief. In front of the *garbhagṛiha* is an unfinished *chandraśila* (moon-stone) decoration. The threshold of the *garbhagṛiha* is high and moulded. The door jambs are broad and contain a series of projecting *śākhas* and high base mouldings.

On the outermost projected portion are *pūrṇakumbhas* at the base. The door *śākhas* are decorated with lozenges, creeper, pilaster, creeper scrolls on projected band with semicircular section, and petals. The first two *śākhas* continue on the lintel. Gajalakshmi is seen at the centre on a raised block. The *kapōta* above the lintel projects prominently and has curvilinear section. It has *kīrtimukha* and *kūḍu* decorations on top projections. The pediment is of five miniature shrines in bold relief. These are filled with lotus flowers. A Linga on a high square *pīṭha* of three mouldings (central *vṛitta kumuda*) is worshipped in the *garbhagṛiha*. The ceiling is of two rotated squares and a flat slab decorated with a lotus in relief.

No. 5

PLACE: **BALAGANUR,** Sindhanur Taluk.

NAME: **LAKSHMINARAYANA TEMPLE** (Fig. 4; Pls. 12-16).

LOCATION: In the village.

ORIENTATION: Facing south.

DEDICATION: Lakshminarayana.

DATE: Circa 1175 A.D.

DYNASTIC AFFILIATION: Kalachuris.

TYPE: No superstructure.

MATERIAL: Granite. Pillars, doors and pierced windows are of schist.

INSCRIPTIONS: Inscription[1] dated 1175 A.D., on a slab fixed into the wall of the temple, records grants to the god Lakshminarayana. Inscription[2] dated 1191-92 A.D., on another slab in the temple, records that the temple was constructed by Sabbadevasetti and his brothers. It also mentions details of grants made subsequently.

PLAN: The temple (Fig. 4) consists of a *garbhagṛiha* with an *antarāḷa* on the north, an oblong *ankaṇa*, a *sabhāmanṭapa* and two *mukhamanṭapas* -- one on the south and another on the west.

ELEVATION: Only a part of the *kapōta* of the buried *adhisṭhāna* is visible. It has sloping top with dentil projections. The walls are plain (Pl. 12). At the top are a course with *padma* moulding, a course similar to *tripaṭṭa kumuda* and a top course with *padma* moulding below and sloping top with dentil projections. The courses above these are missing and there is no superstructure. The *sabhāmanṭapa* and the *mukhamanṭapas* have a *kakshāsana* consisting of a vertical course with square flowers set above the *adhishṭhāna* and a *padma* course with flat top. Above is a plain backrest.

INTERIOR: The *mukhamanṭapas* and the *sabhāmanṭapa* are open on south and west, and surrounded by a *kakshāsana* consisting of a *padma* course below, a plain *kanṭha* and a plain course at the top. Two southern pillars in the south *mukhamanṭapa* are of square type with octagonal flat and lenticular bands in the middle decorated with floral designs. Their pot top, disc capital and square abacus have 16-sided outline. The ceiling of the south *mukhamanṭapa* is of two rotated squares and a flat slab decorated with a lotus in relief. Two western pillars in the west *mukhamanṭapa* are of projected square type, looking almost round. The flutings continue up to the abacus. The upper portion in bell shape and the middle portion are decorated with floral designs. The ceiling in this *mukhamanṭapa* is also of two rotated squares and a slab decorated with a lotus framed in a raised star formed by two entwining squares.

The pillars set in the *kakshāsana* are of square type consisting of lower and upper square blocks divided by circular and octagonal bands, pot top with semicircular projections, disc capital, square abacus with convex base and corbels with sloping sides with a raised band at the centre. The octagonal band at the middle is decorated with square flowers. The four central pillars (Pl. 13) of round type are finely carved consisting of a well moulded base, shaft having lower square block, octagonal, discoidal and circular bands, bell portion and pot top; disc capital, square abacus with convex base and raised circular rim, and scroll corbels. The lower square block has figures framed in *makara tōraṇa* and flanked by *Rēkhānāgara* turrets on single pilaster. The octagonal and circular bands in the middle are decorated with floral, creeper and creeper scrolls. The pot top has *kūḍu-kīrtimukha* projections.

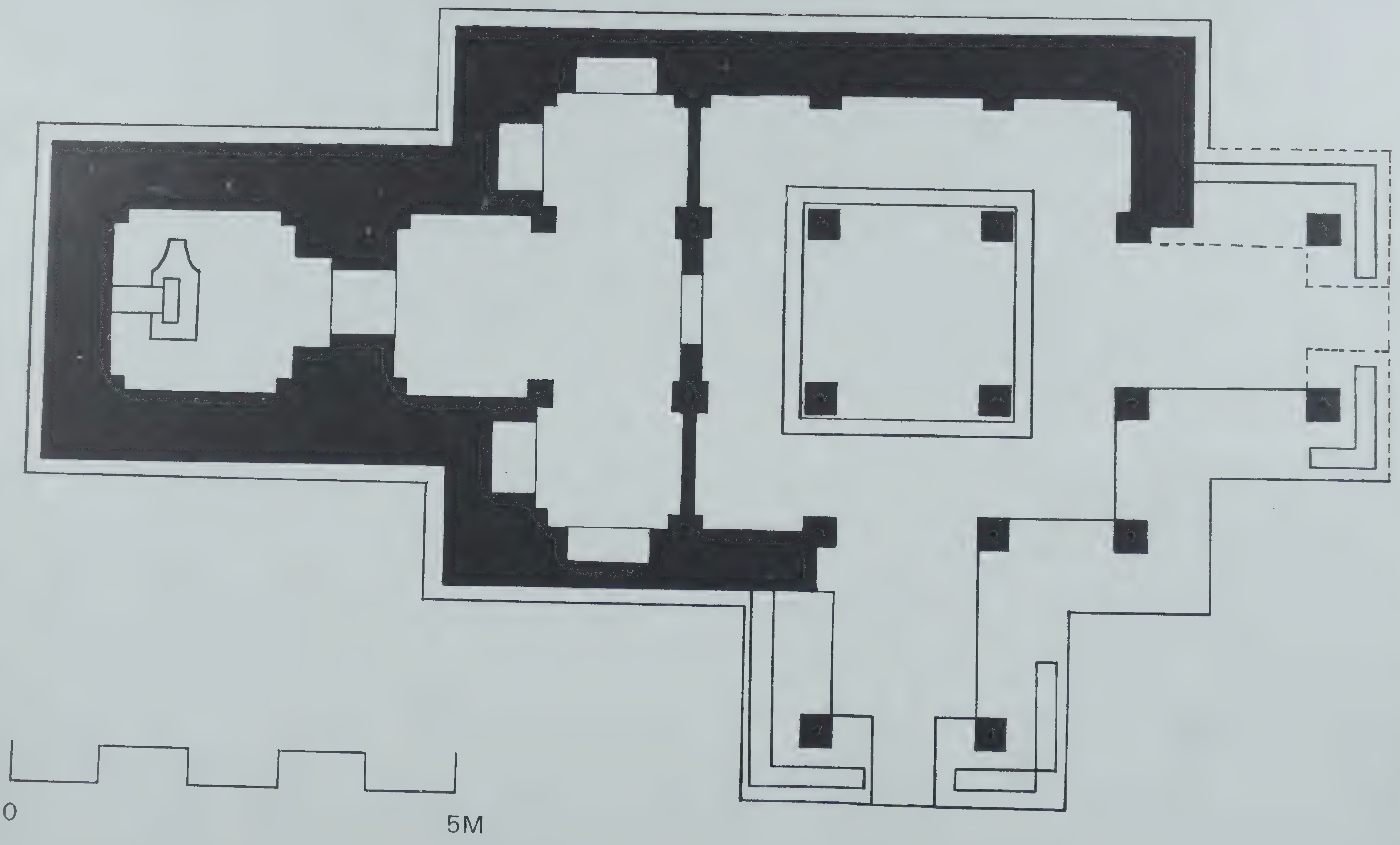

Fig. 4. Balaganur Lakshminarayana, Plan.

The corbels have prominent scroll and petal decorations. The bell portion is squat. The figures on the lower block consist of Ganesa, Mahishasuramardini, Bhairava, Venugopala, Lakshmi, Brahma, Garuda (Pl. 14), devotees and ladies in different postures. The central ceiling in the *sabhāmaṇṭapa* is of three rotated squares and a flat top slab with a very small domical lotus framed in a raised star formed by two entwining squares. The remaining square and rectangular ceilings are flat and plain.

The door (Pl. 15) leading to the oblong *ankaṇa* in front of the *antarāḷa* is finely carved. Its jambs consist of (1) square and star shaped flowers, (2) creeper scrolls depicting scenes from the Ramayana, (3) pilaster, (4) lions, and (5) petal *śākhas.* At the base are Vaishnava *dvārapālas* standing in *tribhanga* and holding *śankha, chakra, gada* and *padma.* Each *dvārapāla* is attended by a female *chauri*-bearer. In addition, the one on the (viewer's) right jamb is attended by a man and a lady holding mirror, while that on the left jamb is attended by another lady and a man holding bow and arrow, standing at the inner corner. The *dvārapālas* (Pl. 16) are framed in *tōraṇas* issued by *kīrtimukhas.* The two inner *śākhas* continue on the lintel. The projected *lalāṭa* block of the lintel has a mutilated seated figure in a *manṭapa* flanked by rearing lions. Above is the projecting *kapōta* decorated with floral designs. The pediment has ten armed Ugra-Narasimha killing Hiranyakasipu, attended by Prahlada to his left and Garuda to his right. The remaining portion is decorated with four *Rēkhānāgara* turrets and six figures of dancers and musicians. There are perforations around Narasimha. Some of the Ramayana scenes on the jambs consist of Rama, Lakshmana and Sita proceeding to forest, abduction of Sita, shooting golden deer, shooting a serpent through *sapta-tāla* and Vali-Sugriva fight.

The door described above is flanked by two perforated and framed windows. The holes are of projected square type and the remaining intervening space is decorated with square flowers. Most of the holes are blind. The eastern window contains a man holding mace fighting two men seated on elephant. Its frame consists of two pilasters flanked by creeper scrolls on both sides and a lintel with a lotus on the underside. The pediment above has three turrets and two lions. The western window is also similar but has Hanuman at the base.

There is an oblong bay, as wide as the *sabhāmanṭapa,* in front of the *antarāla.* Here are four niches, two in the north wall and one each in the east and west walls. All the niches are similar, consisting of a *padma,* a lenticular *kumuda* and another *padma* at the base, pilasters at the opening, and lotus on the ceiling. Their projecting *kapōṭa* has *padma*-like moulding on the top. One niche contains a *Nāga* stone and another a mutilated sculpture of Vishnu reclining on Sesha. The latter sculpture is larger than the size of the niche. The central ceiling of this *ankaṇa* has two rotated squares and a flat slab with a lotus framed in a star in high relief, formed by two entwining squares. The remaining two ceilings are flat and plain.

The *antarāḷa* is open in the front. Its ceiling is of a lozenge, a rectangle and another lozenge. Flat slab at the top has domical flower framed in a star in high relief. The *garbhagṛiha* door consists of plain and pilaster *śākhas* with projections and recesses. At the base are Vaishnava *dvārapāla* on the (viewer's) left jamb and Venugopala on the right jamb. Venugopala, standing cross-legged, has two hands holding flute in playing posture. He is flanked by cows. Venugopala and *dvārapāla* are framed in *prabhāvaḷi* with *tōraṇa* ending in *kīrtimukha.* On the projected *lalāṭa* block is Gajalakshmi. The *kapōta* projects prominently and is curvilinear in section. The pediment has five turrets in *Rēkhānāgara* style. At each end is a lozenge and the intervening space is decorated with lions and garland bearers. A sculpture of Lakshminarayana is worshipped on a high *pīṭha,* the *kumuda* moulding of which is missing, in the *garbhagṛiha.* Narayana is seated holding *chakra* and *śankha* in the upper right and left hands, holding Lakshmi in the lower left hand, and the lower right hand is held in *abhayamudra.* Lakshmi, seated on the lap of Narayana, is holding flower in the left hand. Below her feet is a small figure of Hanuman. The sculpture is of crude workmanship and datable to 16-17th centuries. There is a projected slab in the east wall and a slab projecting from the centre of the north (rear) wall supports the sculpture. The *garbhagṛiha* ceiling is of two rotated squares and a flat slab decorated with a lotus.

No. 6

PLACE: **GABBUR,** Deodurg Taluk.

NAME: **CHINCHOLI-BASAVANNA TEMPLE** (Pls. 17-18).

LOCATION: On the western outskirts of the village.

ORIENTATION: Facing east.

DEDICATION: Kesava.

DATE: 1141 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[3] dated 1141 A.D., erected in front of the temple, records a grant of land by Vaishnava Manchyappana for the worship and offerings of god Kesavadeva installed by him.

PLAN: The temple consists of two *garbhagṛihas* with two *antarāḷas,* one on the north and another on the south, and a *sabhāmanṭapa,* open on the east. The west wall of the *sabhāmanṭapa* is modern.

ELEVATION: The *adhishṭhāna* and a considerable portion of the wall are buried. The temple is covered with houses on the west. The wall is plain. The eave over the *garbhagṛihas* does not project. It has round top with uncarved *kūḍu* projections. The eave over the *sabhāmanṭapa* on the east is heavy and sloping. There is no superstructure. The *sabhāmanṭapa* has *kakshāsana* in the front. The exterior of the *kakshāsana* has a *padma,* a *kanṭha* decorated with square flowers, and a plain course at the top.

INTERIOR: The *sabhāmanṭapa* is open on the east and consists of four central pillars and two pillars set in the *kakshāsana.* The central pillars (Pl. 17) consist of a moulded base, shaft containing lower square block, middle portion with circular and octagonal bands, and bell portion with prominently carved festoons, pot top with projections decorated with *kūḍu-kīrtimukhas;* disc capital, square abacus with convex base, and corbels with sloping sides containing raised band at the centre. The octagonal band at the centre of the shaft also has festoons of beads. The pillars in the *kakshāsana* are without base and consist of shaft having lower square block, middle portion with circular and octagonal bands, octagonal block and pot top; disc capital and corbels with sloping sides with raised band at the centre. Only lower part of the wall is preserved on the western side of the *sabhāmanṭapa.* The lower portion of the walls on three sides and of the *kakshāsana* shows a plain course at the ground level, a *kanṭha* decorated with square flowers and another plain top course. The walls on the south and west are renovated. A modern wall is constructed above the southern portion of the *kakshāsana* in the front side. The central ceiling in the *sabhāmanṭapa* is of two rotated squares and a top slab decorated with lotus in relief. The remaining ceilings are flat and plain. A Nandi is kept here at the centre.

North shrine: The *antarāḷa* of this shrine is open and very narrow (oblong). Its ceiling has a lotus on the recessed slab at the centre. The *garbhagṛiha* door has a *śākha* with square flowers, a pilaster with two sloping sides, and another sloping *śākha* with petals. At the base are *pūrṇakuṁbhas.* Raised rectangular *lalāṭa* block at the centre of the lintel contains Gajalakshmi. There is no *kapōta.* The pediment has five *Rēkhānāgara* turrets. The *garbhagṛiha* is empty. It has projected slab in the east wall. A cross beam detached from the rear wall and from the ceiling is seen at the back. The ceiling is similar to the central ceiling in the *sabhāmanṭapa.*

South shrine: The *antarāḷa* of this shrine has two pillars at the entrance. These are similar to those in the *kakshāsana.* There is no abacus. The *antarāḷa* ceiling is formed by a rectangle and a flat slab with lotus in relief. In front of the *garbhagṛiha* on the floor is a decoration in relief serving as *chandraśila* (moonstone) (Pl. 18). This *garbhagṛiha* is similar to that on the north except that the inner *śākha* of the door is plain in this case.

No. 7

PLACE: **GABBUR,** Deodurg Taluk.

NAME: **ELUBAVI-BASAVANNA TEMPLE**[4] (Pls. 19-20).

LOCATION: East of Venkatesvara temple, on the bank of the tank called Elubavi.

ORIENTATION: Facing east and north.

DEDICATION: Siva.

DATE: Second half of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN: The temple consists of two *garbhagṛihas,* each with an *antarāḷa,* on the west and south, a *sabhāmanṭapa* with entrance on the east and north, a *nandimanṭapa* on the east and one more *ankaṇa* with a door on the east, behind Nandi.

ELEVATION: The *adhishṭhāna* of the temple is buried. Walls of the *sabhāmanṭapa, nandimanṭapa* and shrine on the south are renovated. At the top of the plain wall of the shrine on the west is a simple moulded course and a *kapōta.* Heavily projecting eave over the north wall of the *sabhāmanṭapa* is sloping. The renovated walls indicate reuse of architectural members containing square flowers, elephants and pilaster-turret decorations. A panel on one of these slabs depicts delivery of a baby elephant (Pl. 19).

INTERIOR: The temple is entered through a flight of large steps with scroll balustrades on the north. The north door of the *sabhāmanṭapa* has plain and pilaster *śākhas* with *pūrṇakuṁbha* at the base and Gajalakshmi on the *lalāṭa* block. There is no *kapōta.*

The *sabhāmanṭapa* consists of four central pillars and corresponding pilasters on all sides. The pilasters on the north, set within the *kakshāsana,* stand away from the wall. This wall is of later renovation. The temple was either open in this direction or had single veneer slabs. The remaining walls are also renovated. There is a *kakshāsana* on three sides of the north row of *ankaṇas.* This consists of a plain *kanṭha* and a plain course at the top. The pillars in the *kakshāsana* and the remaining pilasters consist of a shaft having lower square block, middle portion decorated with octagonal and circular bands, top octagonal block and pot top; no capital, no abacus, and corbels having sloping undersides with raised band at the centre. The central pillars consist of a moulded base, shaft having lower and upper square blocks divided by octagonal and discoidal bands, pot top with prominent uncarved semicircular and triangular projections; disc capital, no abacus and corbels with sloping undersides with raised band at the centre. The octagonal band at the centre of the shaft has beaded festoons. The central ceiling consists of two rotated squares and a flat slab with lotus in low relief. The corner ceilings are flat and plain while the rectangular side ceilings are flat with lotus at the centre. Sculptures of Ganesa and Mahishasuramardini are kept in this hall.

West shrine: The *antarāḷa* door (Pl. 20) of this shrine is very finely carved but unfortunately covered under thick modern paint. Its threshold is decorated with two *kīrtimukhas.* The door jambs have a plain, a pilaster and a creeper scrolls *śākhas.* The broad pilaster projects prominently. The creeper scrolls contain lion, elephant, *haṁsa,* flying Gandharvas and Ganesa. At the base of the pilaster *śākha* are large female figures. These well carved figures, almost in round, are mutilated. Each figure is flanked by a male *chauri*-bearer. Broad lintel of the door is finely carved. There are three miniature shrines on it, of which the central is covered under *makara tōraṇa.* These three shrines accommodate figures of the Hindu triads with their consorts and vehicles. The central one has Uma-Mahesvara, the one on its right has Brahma-Sarasvati, and that on the left has Lakshmi-Vishnu. The *makaras* with much floriated tails have riders on them. Above the *tōraṇa* are dancers and musicians, some of them surrounded by creeper scrolls. On either side at the top are Ashtadikpalas with their consorts riding their respective vehicles. At the right end of the lintel is a curious figure of a lady with twisted body, standing cross-legged, in writing attitude. It reminds the famous sculpture of lady writing at Jalasangi in Bidar district. The door is flanked on either side by another course with perforations and lozenges. The *antarāḷa* ceiling is flat and has a lotus framed in a star formed by two entwined squares. The *garbhagṛiha* door has lozenges, plain and petal *śākhas.* At the base are Saiva *dvārapālas.* All the *śākhas* are continued on the lintel. At the centre is seen Gajalakshmi occupying only the lower *śākha.* There is a Linga on a square *pīṭha* in the *garbhagṛiha.* The disturbed *pīṭha* consists of only a lower and upper *padma* courses without a *kumuda.* The upper course is larger in size than the lower. The *garbhagṛiha* ceiling is similar to the central ceiling in the *sabhāmanṭapa* but the lotus here is in bold relief.

South shrine: This shrine does not fit well with the temple. There are two more pilasters behind the *sabhāmanṭapa* pilasters, where *antarāḷa* joins *sabhāmanṭapa.* The shrine is not centrally positioned in line with the central bay of the *sabhāmanṭapa.* It is moved a little towards west. It appears to be a later addition. The *antarāḷa* of this shrine is open in the front. Its flat ceiling has a lotus in relief at the centre. The *garbhagṛiha* door consists of lozenges, plain pilaster and petal *śākhas* with *pūrṇakumbhas* at the base. All the *śākhas* continue on the lintel. Gajalakshmi is seen at the centre of the lintel, occupying the lower *śākha.* A large image of Harihara, standing in *samabhanga,* is kept on a *pīṭha* consisting of *padma, kumuda* and another *padma.* His hands and right ear are mutilated. He wears *chakrakuṇḍala* in left ear. Below are kneeling Garuda on his left and Nandi on his right. This sculpture framed in a *makara tōraṇa* is finely carved. The walls of the *garbhagṛiha* are modern. Its ceiling is flat and has lotus in relief at the centre.

Nandimanṭapa: A separate *manṭapa* has been constructed for Nandi. Ends of the beams on the east and west of this *manṭapa* are sloping to hold eave slabs, but these have become unfunctional as one *ankaṇa* each is added subsequently on both the sides. Four pillars here are of square type and are carved on all the sides. The walls of this *manṭapa* are renovated. Its ceiling is similar to the central ceiling of the *sabhamanṭapa.* Here is a large Nandi of about 2 m. high. The *ankaṇa* in between the *sabhāmanṭapa* and *nandimanṭapa* has flat ceiling with lotus at the centre. The narrow *ankaṇa* in between the *nandimanṭapa* and *mukhamanṭapa* is renovated. The *mukhamanṭapa* behind Nandi has two pillars (similar to those usually found at the entrance of *antarāḷa* in the temples at this place) on the west and a door frame on the east. The door is carved on the inner side (towards *nandimanṭapa*). Now it is closed with a modern wall. On the floor in front of the door is an uncarved *chandraśila* (moon-stone) in relief. The door consists of plain, pilaster and petal *śākhas* with *purnakumbhas* at the base. Gajalakshmi is seen on the projected rectangular *lalāṭa.* There is no *kapōta* but five turrets are carved on the pediment. The ceiling here is similar to that of the *nandimanṭapa.*

No. 8

PLACE: **GABBUR,** Deodurg Taluk.

NAME: **HARIHARA TEMPLE**[5] (BICHCHALISWAMY MATHA) (Pl. 21).

LOCATION: West of Venkatesvara Temple.

ORIENTATION: Facing east.

DEDICATION: Harihara.

DATE: 1171 A.D.

DYNASTIC AFFILIATION: Kalachuris.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[6] dated 1171 A.D. in the reign of Kalachuri Rayamurari Sovideva, kept in the *sabhāmanṭapa,* records the construction of the Harihara temple.

PLAN: The temple consists of three *garbhagṛihas,* each with an *antarāḷa,* on south, west and north, and a *sabhāmanṭapa.* Another *garbhagṛiha* is set peculiarly to the north of the *sabhāmanṭapa* and west of the north *garbhagṛiha.*

ELEVATION: Exterior of the temple is buried. Front open portion has heavy sloping eaves over the pillars. The upper visible portion of the wall is plain.

INTERIOR: The *sabhāmanṭapa* is open on the east and consists of four pillars in the front and four pillars at the centre. The central two of the four pillars on the east have shaft with lower square block, octagonal and circular bands in the middle, octagonal upper block, pot top; disc capital, no abacus, and corbels with sloping sides with centrally raised band. The corner pillars have lower and upper square blocks divided by a recessed square block decorated with raised plus mark on each side, square pot top; square cushion capital and corbels with sloping sides. The shaft of the central pillars (Pl. 21) consists of lower square block, octagonal, circular and discoidal bands in the middle, bell portion decorated with beaded festoons and pot top. The octagonal band at the centre is also decorated with beaded festoons. The central ceiling of the *sabhāmanṭapa* is of two rotated squares and a flat slab with lotus in relief. The remaining ceilings are flat and plain. There is a simple niche in the west wall, north of the west shrine.

All the *antarāḷas* are open but the one on the south has a pair of pillars at the entrance. These pillars are similar to the central pillars in the east row. The space between the pillars and the wall is covered by a *jāla-vātāyana.* The pillar on the east and its adjoining screen are missing. The ceilings of all the *antaralas* are of a lozenge, a square and a flat slab with lotus in relief. All the *garbhagṛiha* doors have broad jambs consisting of plain, pilaster and petal *śākhas* with *pūrṇakuṁbha* at the base. Gajalakshmi is carved on the *lalāṭa* block. There is no *kapōta.* The pediment has five turrets. All the *garbhagṛihas* are empty. There are cross beams at the back in the south and west *garbhagṛihas.*

The additional *garbhagṛiha* is added by pushing the west wall backwards. Its open *antarāḷa* has flat ceiling. Its broad door consists of plain *śākhas,* all continuing on the lintel, with *pūrṇakuṁbhas* at the base and Gajalakshmi on the lintel.

No. 9

PLACE: **GABBUR,** Deodurg Taluk.

NAME: **ISVARA TEMPLE,**[7] East of Venkatesvara Temple (Pl. 22).

LOCATION: East of Venkatesvara temple.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Second half of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN: This small temple consists of a *garbhagṛiha*, an *antarāḷa* and a *sabhāmanṭapa.*

ELEVATION: The *adhishṭhāna* of the plain wall is buried. The north wall of the *sabhāmanṭapa* is buried and that on the south shows single veneer slabs in between pillars. These pillars are carved on all the sides indicating that the *sabhāmanṭapa* was open. The heavy and overhanging eave is sloping. The *garbhagṛiha* wall ends with a simple moulded course, above which is a *kapōta* with *padma* moulding below and rounded top above with uncarved *kūḍu* projections.

INTERIOR: The temple is entered from east through a flight of steps with scroll balustrades. The central *ankaṇa* of the *sabhāmanṭapa* is open on the east. The *sabhāmanṭapa* consists of four central pillars and corresponding pillars on the north and corresponding pilasters on the east, south and west. The pillars on the north are inside the *manṭapa* and are not fixed within the thickness of the wall, where as the pilasters in the east and south walls were standing freely and subsequently embedded in the walls of single veneer slabs. The pillars on the outer line do not have base and consist of a shaft having lower square block, middle portion with octagonal and circular bands, upper octagonal block and pot top, no capital, no abacus, and corbels with sloping undersides having raised bands at the centre. The central pillars (Pl. 22) are of round type and are smaller as the temple is small. These consist of a moulded base, shaft having lower square block, middle portion with discoidal and octagonal bands, bell portion and pot top; disc capital, square abacus with convex base and corbels with sloping undersides with raised bands at the centre. The octagonal band is decorated with lozenges and square flowers. The central ceiling consists of two rotated squares and a flat slab with lotus in relief. The remaining rectangular and square ceilings are flat and plain. The central *ankaṇa* is large where as the side ones are very narrow.

The *antarāḷa* is open and has a pair of pillars at the entrance. These pillars (Pl. 22) are similar to those on the exterior line in the *sabhāmanṭapa* but are set on moulded base and have disc capital. The *antarāḷa* ceiling is of a lozenge, a square and a flat slab with lotus in relief. The *garbhagṛiha* door jambs have plain, pilaster and petal *śākhas.* At the base are *pūrṇakuṁbhas.* Raised *lalāṭa* block has Gajalakshmi and five turrets are seen on the pediment. There is no *kapōta.* A Linga is placed on a circular *pīṭha,* which in turn is placed on a single lower *padma* course of a square *pīṭha.* A sculpture of Kartikeya with five faces (one face broken) is kept against the *pīṭha* of the Linga. Kartikeya is seated on a peacock. There is a projected slab in the north wall and cross beam at the back. The ceiling is similar to that of the central ceiling in the *sabhāmanṭapa.*

No. 10

PLACE: **GABBUR,** Deodurg Taluk.

NAME: **MAHABALESVARA TEMPLE.**

LOCATION: In the middle of the village.

ORIENTATION: Facing north.

DEDICATION: Siva.

DATE: Second half of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN: The temple consists of a *garbhagṛiha,* an *antarāḷa,* and a front *manṭapa* of three *ankaṇas.*

ELEVATION: The *adhishṭhāna* is buried, and the exterior of the wall is partly renovated and partly dilapidated. The *manṭapa* is open in the front with a provision for the eave slabs.

INTERIOR: The interior is intact. The *manṭapa* is oblong and stands on two pillars without base, shaft consisting of lower square block, circular and octagonal bands in the middle, upper octagonal block and pot top; disc capital, no abacus, corbels with sloping sides. The ceilings in this *manṭapa* are flat and plain. The *antarāḷa* is open in the front and has plain ceiling. A small and roughly carved bull is kept here. The *garbhagṛiha* door has square flowers, pilaster (with flanking slopes) and petal *śākhas.* At the base are *pūrṇakuṁbhas.* Gajalakshmi is carved on the *lalāṭa* block. There is no *kapōta.* Above is the pediment decorated with five *Dravida* turrets. A crude Linga is kept on a double *pīṭha* in the *garbhagṛiha.* At the back is a cross beam. The ceiling is of two rotated squares and a flat slab with lotus in relief.

No. 11

PLACE: **GABBUR,** Deodurg Taluk.

NAME: **MELSANKARA TEMPLE**[8] (Pls. 23-28).

LOCATION: In the village.

ORIENTATION: Facing north.

DEDICATION: Siva.

DATE: 1083 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: Superstructure modern.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[9] dated 1083 A.D., on a slab set up in the temple, records a grant to the god Melesvara installed by the *Mēḷi-sāsirvaru.* Inscription[10] on a fragment of stone set up in the masonry of the well in front of the temple also records installation of the same god and a grant made for it. Inscription[11] dated 1153 A.D., on a slab leaning against the wall of the temple, records grants made for the gods Tripurantaka and Kesava. Another inscription[12] dated 1155 A.D., on the same slab, also records a grant made for the god Kesavadeva whose temple was situated to the north of the Tripurantaka temple.

PLAN: The temple consists of a *garbhagṛiha*, an *antarāḷa*, a *sabhāmanṭapa* and a *mukhamanṭapa.* The temple is exceptionally large when compared to the temples of 11th-13th centuries.

ELEVATION: The *adhishṭhāna* of the *garbhagṛiha* consists of a *jagatí*, a *padma,* a lenticular *kumuda,* and a *kapōta* with sloping top containing dentil projections. The wall (Pl. 24) is plain and ends with a course of plain mouldings. Above is a *kapōta* with curved top having uncarved *kūḍu* projections and sloping underside with dentil projections. Above is a plain course over which a modern parapet is built.

The *sabhāmanṭapa* is open on three sides. The western side has a few single veneer slabs set one over the other on the *kakshāsana*. The *sabhāmanṭapa* has heavy, projecting and sloping eave slabs.

INTERIOR: The temple has three large doors, each with a flight of steps, on three sides. The front (north) door (Pl. 23) leads to the *mukhamanṭapa.* It has two large *dvārapālas* in bas-relief. The *dvārapāla* on the left holds snake and *ḍamaru*, and that on the right holds *khaṭvānga* and snake in upper hands. One of their lower hands is held in *abhayamudra* and the other has *gada.* Above them is a small *torana* ending in *kīrtimukha.* Large *kapōta* occupies the place of lintel. It is heavy and projects prominently with sloping top and curved underside. It contains corner and central projections above and a series of bud drops below. The pediment depicts three turrets of north Indian type in very low relief, interspersed by two flowers. Two small pillars in the *mukhamanṭapa* are round and are set on the *kakshāsana.* The jambs of the east door have four plain *śākhas* and a pilaster, and *pūrṇakuṁbhas* at the base. Above are plain lintel, *kapōta* with vertical projections and recesses. The pediment is similar to that of the north door. The west door is similar to that on the east.

The *sabhāmanṭapa* consists of four central pillars (Pl. 26) set on the raised floor, and eight other pillars (Pl. 27) set in the *kakshāsana.* The central pillars are very massive consisting of moulded base, shaft consisting of lower and upper square blocks divided by 16-8-16-sided bands, and pot top, disc capital, square abacus with convex base and corbels with sloping sides containing raised band at the centre. The octagonal band on the middle portion of the shaft is decorated with lozenges. The remaining pillars exhibit some differences. Those flanking the east and west doors are of square type with octagonal and circular bands on the middle portion. The four large pillars on the north, including two in the *mukhamanṭapa* have octagonal bands in the middle and the octagon continues through bell up to the portion below the pot. The two pillars in the north-east and north-west corners are of square type and the square plan continues through projected and recessed bands connecting lower and upper square blocks and pot top. One of the pillars flanking the east door in the *sabhāmanṭapa* has a small figure of Ganesa carved on triangular projection of the pot top. There are two deep plain niches in the south wall. Their *kapota* shows sloping top with central and corner projections. Both the niches are empty. A sculpture of Ganesa is kept near the niche on the east. The *sabhāmanṭapa* is covered with *kakshāsana* on three sides. The *kakshāsana* is very broad in proportion to the size of the temple. It consists of a *padma,* a *kanṭha* decorated with square flowers and a plain course at the top. There is no backrest. The *sabhāmanṭapa* has five square and four rectangular ceilings. All the ceilings have an octagon at the base whose vertical sides are decorated with square flowers, three rotated squares and a flat slab containing lotus at the centre and four small flowers at the corners, all in low relief. The central ceiling has a lotus framed in a star formed by two intersecting squares. The ceilings in the south-west and south-east corners do not have square flowers on vertical sides of the octagon. The ceiling in front of the *antarāḷa* is of a lozenge, a rectangle, another lozenge and a square.

The *antarāla* has two thin and tall pillars at the entrance. The middle portion of their shaft has octagonal and circular bands and the bell portion is octagonal. The central octagonal band is decorated with square flowers and the octagonal band above the bell portion is decorated with creeper scrolls. The *antarāḷa* ceiling (Pl. 25) is similar to the square ceilings in the *sabhāmanṭapa* but varies in details. The octagon is plain and the top square has square flowers on its vertical side. The top slab has five lotuses in bold relief and eight *kīrtimukhas,* of which four on four sides are in bold relief. The *garbhagṛiha* door is massive. Its jambs consist of five *śākhas* decorated with lozenges, creeper, pilaster, lion and petal. At the base are Saiva *dvārapālas,* each attended by two female figures, all framed in large *makara tōraṇa* ending in *kīrtimukha* (Pl. 28). The first three *śākhas* continue on the lintel. Gajalakshmi in low relief is seen on the raised rectangular *lalāṭa* block. Plain *kapōta* above does not project forward and has vertical projections and recesses. The pediment consists of five turrets of *Kaḷinga* type in very bold relief. A large Linga is worshipped in the *garbhagṛiha.* Its *pīṭha* is covered with a modern platform. The ceiling is similar to the central ceiling in the *sabhāmanṭapa* but does not have square flowers on the vertical side of the lower octagon.

No. 12

PLACE: **GABBUR,** Deodurg Taluk.

NAME: **VENKATESVARA TEMPLE**[13] (Pls. 29-45).

LOCATION: To the south-west of the village, on the bank of a tank called Elubavi.

ORIENTATION: Facing north.

DEDICATION: Venkatesvara and Siva.

DATE: Second quarter of 13th century.

DYNASTIC AFFILIATION: -.

TYPE: No Superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Inscription dated 1213 A.D., lying outside the temple, records a gift of land to a number of Brahmanas by Jatavedabhatta.[14]

PLAN: The temple consists of a *garbhagṛiha,* an *antarāḷa* and a *pradakshiṇa* on the south, another *garbhagṛiha* and *antarāḷa* without *pradakshiṇa* on the east, a *sabhāmanṭapa* and a *mukhamanṭapa* on the north. The *sabhāmanṭapa* also has a door on the west (now closed).

ELEVATION: The *adhishṭhāna* (Pls. 29 and 31) of the *sabhāmanṭapa* and the *mukhamanṭapa* consists of a *jagati,* a *padma,* a *kanṭha* decorated with square flowers and a plain course at the top. The walls of the *mukhamanṭapa* and the north wall of the *sabhāmanṭapa* (Pls. 29 and 31) are formed by single veneer slabs set vertically. The lower portion of these is decorated with figures in miniature shrines with turrets and the upper portion contains *jāla-vātāyana* (perforated window). Each slab is terminated by pilaster decoration. These slabs are polished. The miniature shrines are formed by different types of pilasters and turrets of stepped pyramidal type. Some of the figures in them are hidden under a thick coat of modern colour and lime. They depict ladies and men in different postures, dancers (Pl. 34), musicians and erotic scenes (Pl. 35). The perforations of the *jāla-vātāyana* are of projected square type. The space between the holes forms projected squares containing square flowers carved in relief. The slabs flanking the door on the north have female *dvārapālas* with attendants under *makara tōraṇa.* Their attributes are mutilated. The east and west walls of the *sabhāmanṭapa* have two sets of slabs set one over the other, the lower containing well carved striding elephants and the upper containing *jāla-vātāyana* with blind holes (Pls. 32-33). The eave over the *mukhamanṭapa* and the *sabhāmanṭapa* is heavy, projects prominently and is curvilinear in section. The eave on the east wall of the *sabhāmanṭapa,* south of the east shrine, is straight and sloping.

The *adhishṭhāna* of the east *garbhagṛiha* consists of a *jagati,* a high *padma,* a lenticular *kumuda* and a *kapōta* with uncarved semi-circular projections on the top. The *pranala* (Pl. 36) of the east *garbhagṛiha* is interesting. Its front side depicts a seated man flanked by a man and a woman. The man and the woman are standing pouring water from their hands over the head of the seated man who is right below the channel. When the *abhishēka* water flows out, it falls over the head of the man and looks as if the man and the woman standing on his sides pour water. Each wall is decorated with a deep projected niche at the centre, thick pilasters forming projections, and turrets on single pilaster in recesses. The *antarāḷa* portion is covered with a very thick pilaster forming projection flanked by a turret on pilaster in recess on either side. The entire exterior is polished. The niches are projected twice forming two offsets with round pilasters at the corners. The base of the niches is decorated with a row of elephants while their wall portion is decorated with circular medallions. Their door frame consists of a *śākha* decorated with creeper scrolls, also continuing on the lintel with a raised rectangular plain *lalāṭa* block at the centre. Their prominently projecting eave is curvilinear in section and supporting the turret of *Drāviḍa* type. The thick pilasters on the wall are much decorated. Their middle portion is covered with floral and geometric motifs. Their upper portion is decorated with chains of beads. Some thick pilasters contain *torana* or *makara tōraṇa,* both ending in *kīrtimukha,* and supported by a pair of tall or short pilasters. Under one such *tōraṇa* is a figure of Surya on the east wall. The eave above the wall overhangs and is curvilinear in section. Its vertical face is decorated with loops formed by beads, containing a leaf decoration in them, and a series of small bud drops hang below from the under edge. Most of these drops are mutilated. Above this is another course of eave with curved top containing uncarved *kūḍu* projections.

The outer wall (Pl. 29) surrounding the *pradakshiṇa* around the south *garbhagṛiha* is similar to the wall of the east *garbhagṛiha* in outline. The niches (Pl. 30) are similar except that the door jamb here is decorated with a creeper and the underside of the eave is ribbed. The wall has clear projections and recesses which are decorated with turrets on double pilasters. Some projections are decorated with *tōraṇa* on a pair of short pillars. The wall is divided by long pilasters. Thick pilasters are absent. The eave (Pl. 37) is similar but its underside is ribbed. There are tall round pilasters at the south-east and south-west corners.

INTERIOR: The *mukhamanṭapa* door has narrow jambs consisting of creeper scrolls and pilaster *śākhas.* On either side at the base is a female *chauri*-bearer attended by a man. Gajalakshmi is seen on the projected rectangular *lalāṭa* block. The eave projects prominently and is curvilinear in section. It is mutilated. The pediment has three turrets. The *mukhamanṭapa* ceiling (Pl. 44) is of two rotated squares and a flat top slab decorated with a prominently projected flower.

The *sabhāmanṭapa* is surrounded by the *kakshāsana* which extends to the *mukhamanṭapa* and also to the *pradakshiṇa.* The *kakshāsana* consists of a *padma,* a *kanṭha* decorated with square flowers and a plain top course. There is a door in the west wall of the *sabhāmanṭapa,* now closed with modern masonry wall. A large finely carved sculpture of Surya is fixed in this portion.

The *sabhāmanṭapa* consists of four central pillars set on the raised floor and the corresponding pillars set within the *kakshāsana.* The central pillars consist of moulded base, shaft with lower and upper square blocks divided by octagonal and 16-sided bands, pot top with projections on sides containing *kūḍu-kīrtimukha* or figures; disc capital, square abacus with convex base and scroll corbels. The octagonal bands at the centre contain square flowers, swan, elephants, lions, loops formed by beads and creeper scrolls. Some of the 16-sided bands are decorated with figures of Narasimha and Ganesa. The projections on the pot top of the north-east pillar contain Sarasvati, Surya, Venugopala and *kīrtimukha.* The projections on the north-west pillar contain *kīrtimukha* and Ugra-Narasimha killing Hiranyakasipu. The pillars set in the *kakshāsana* have lower square block, round and octagonal middle portion, octagonal bell portion decorated with leaf and beaded loops, and pot top with projections containing *tōraṇas.* The base, capital and abacus are similar to those of the central pillars and the corbels are sloping and have raised bands at the centre. The pillars at the corners on the *kakshāsana* are of projected square type.

There are two niches (Pls. 38-39) on the *kakshāsana* in the east wall. These niches are deep and very broad (oblong). Each of them is fitted with two doors. The one on the north looks like single door because the central jamb having two sides is missing. The doors consist of jambs of three *śākhas* -- plain, pilaster and imitation of *jāla-vātāyana.* The *lalāṭa* blocks contain Lakshmi figure covered with modern paint. The eaves are curvilinear in section and project prominently. The pediments contain five turrets. The south wall has two niches (Pl. 42), one on either side of the *antarāḷa* door. The *adhishṭhāna* of the niches consists of a *padma,* a lenticular *kumuda* and another *padma*. Their door is formed by plain and pilaster *śākhas,* and lintel containing figure of Lakshmi. Their projecting *kapōta* is curvilinear in section. The niche on the east contains a small image of Hanuman standing in *anjalimudra* and that on the west contains Vishnu-Lakshmi seated on flying Garuda.

The central ceiling (Pl. 45) of the *sabhāmanṭapa* is domical. It is elaborately carved. It is formed by six concentric circles rising one above the other. The lower three circles are simple, of which the lowest is plain. The second is serrated and the third has circular drops. The upper three have concave flowers on the underside and figures of dancers and musicians on the vertical side. The central slab has prominently projecting flower consisting of three tiers of pointed petals and a large central drop. The remaining rectangular and square ceilings are of a lozenge and a square, or of two rotated squares, with flat top slab containing lotus in relief.

The *antarāḷa* door (Pls. 40-41) of the south *garbhagṛiha* consists of simple creeper scrolls and plain *śākhas* flanked by *jāla-vātāyana.* At the base, on either side is a Vaishnava *dvārapāla* holding *śankha, chakra, gada,* and *padma* in *abhaya hasta.* He is flanked by a female *chauri*-bearer and a male attendant holding something in two hands raised over the head. The figures are set under *tōraṇa* ending in *kīrtimukha.* Only the small band of creeper scrolls continues on the lintel. The *lalāṭa* block on the lintel is plain. The eave above overhangs prominently. A *jāla-vātāyana* occupies the position of the pediment. The *antarāḷa* ceiling is of two rotated squares and a flat slab with lotus in low relief. The south *garbhagṛiha* door contains pilaster and plain *śākhas* containing *pūrnakumbha* at the base and Gajalakshmi on the *lalāṭa* block. The *kapōta* does not project forward and contains vertical projections and recesses. The pediment is of five turrets. The *garbhagṛiha* contains a well carved sculpture of Venkatesa holding *chakra, śankha* in upper right and left hands, and lower right hand held in *varadamudra* and lower left held in *abhayamudra.* He is attended by Garuda and Hanuman. Above is a *tōraṇa,* without *makara,* ending in *kīrtimukha.* The *pīṭha* consists of a *padma,* a *kumuda* and another *padma* mouldings.

The *pradakshiṇa* surrounding the south *garbhagṛiha* has two doors (Pl. 43), each consisting of a threshold, jambs containing *śākhas* of creeper scrolls and pilaster, and female *chauri*-bearers with attendants, lintel with Gajalakshmi, projecting *kapōta* and pediment of a turret in low relief. The pillars in the *pradakshiṇa* are small and set over the *kakshāsaṇa.* They consist of shaft containing lower and upper square blocks divided by a recessed square portion which is decorated with a raised plus mark on each side, pot top, and corbels with sloping sides with raised bands. Some of the veneer slabs of the wall have a small square or rectangular hole at the top corner for allowing light into the *pradakshiṇa*. The *adhishṭhāna* of the *garbhagṛiha* here is of two courses -- lower *upana* and upper course with curved top containing uncarved *kūḍu* projections. Its wall is plain. There are 27 *pīṭhas* on the *kakshāsana,* 9 on each side. These form part and parcel of the top course of the *kakshāsana* and have square sockets for holding images. The images set over these are now missing. The *kakshāsana* contains *padma, kanṭha* with square flowers, *padma* and another *padma* courses.

The *antarāḷa* of the east *garbhagṛiha* has a door consisting of creeper scrolls and pilaster *śākhas* and *jāla-vātāyana.* At the base are female *chauri*-bearers attended by male figures, one of them blowing a conch. The *lalāṭa* block has Gajalakshmi. The eave above overhangs prominently and is curvilinear in section. It has a series of small bud drops which are mutilated. The pediment has three turrets. The oblong *antarāḷa* has a large Nandi of about 1.5 m. high. The ceiling is similar to the rectangular ceiling in the *sabhāmanṭapa.* The *garbhagṛiha* door is similar to that of the south *garbhagṛiha.* A large Linga of about 1.5 m. high is worshipped in the *garbhagṛiha.* Its *pīṭha* consists of *padma, kumuda* and plain top courses. There are projected slabs in the north and west walls. The ceiling is similar to the square ceilings in the *sabhāmanṭapa.* The entire interior of the temple is covered with modern paint.

No. 13

PLACE: **HALEKUMMATA** (Kummata), Koppal Taluk.

NAME: **MALLIKARJUNA** (Isvara) **TEMPLE**[15] (Fig. 5; Pls. 46-48).

LOCATION: On the hill within the fort, north of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: First quarter of 14th century.

DYNASTIC AFFILIATION: Kampilaraya of Kummata.

TYPE: *Kaḷinga.*

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN: The temple (Fig. 5) consists of a *garbhagṛiha*, an *antarāḷa* and a *sabhāmanṭapa.*

ELEVATION: The *adhishṭhāna* (Pl. 46) consists of an *upāna,* a *padma,* a lenticular *kumuda,* a *kapōta* and a *padma.* The *kapōta* is absent in the *adhishṭhāna* of the *sabhāmanṭapa.* The wall is plain. A horizontal band is seen at the centre of the wall of the *garbhagṛiha* and *antarāḷa.* Prominently projecting eave has a curvilinear section, roughly in the form of 'S'. Stepped pyramidal superstructure of *Kaḷinga* type consists of ten diminishing tiers, each consisting of a *kapōta* with sloping top containing dentil decorations. Each of the three sides of the superstructure consists of four projecting slabs decorated with large *kūḍus* containing festoons and figures. At the top are *padma, kanṭha* and *śikhara.* The *sukanāsi* projects in the front. Its front slab is plain.

INTERIOR: A Linga is worshipped on a circular *pīṭha* in the *garbhagṛiha.* The doors of the *garbhagṛiha* and *antarāḷa* (Pl. 48) contain plain *śākhas.* The ceilings of the *garbhagṛiha* and *antarāḷa* are similar to the central ceiling of the *sabhāmanṭapa.* The *sabhāmanṭapa* consists of four central pillars and remaining corresponding pillars set along the *kakshāsana.* The central pillars (Pl. 47) consist of simple moulded base, shaft containing lower and upper square blocks separated by 16-sided projected and recessed bands, pot top; lenticular capital with flat edge, square abacus with convex base, and scroll corbels. The central ceiling consists of two rotated squares and a flat slab decorated with a lotus. The *kakshāsana* consisting of a plain and a *padma* courses is set along the north, south and east walls. There are four niches, two each in the west and north walls. The niches consist of a *padma* course at the bottom, simple pilasters on the sides and a *kapōta* at the top. A Nandi is kept at the centre of the *sabhāmanṭapa.*

No. 14

PLACE: **HARVI,** Manvi Taluk.

NAME: **BASAVANNA TEMPLE** (Pls. 49-50).

LOCATION: About a kilometre west of the village.

ORIENTATION: Originally facing east.

DEDICATION: Siva.

DATE: First quarter of 13th century.

DYNASTIC AFFILIATION: -.

TYPE: *Kaḷinga.*

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN: The temple consists of a *garbhagṛiha* with an *antarāḷa* on the west, a *sabhāmanṭapa,* a *nandimanṭapa* on the east, and another *garbhagṛiha* without *antarāḷa* on the south. The temple has access from north and east, the latter being closed now.

ELEVATION: The temple (Pl. 49) is constructed on a rock surface. Its *adhishṭhāna* consists of a *jagati,* a *padma,* a *kanṭha* decorated with figures, and a *padma.* The *kanṭha* of the west *garbhagṛiha* is decorated with elephants, lions, horse, monkey, dancers and musicians, Uma-Mahesvara and lion with human face. On the *antarāḷa* are two monkeys

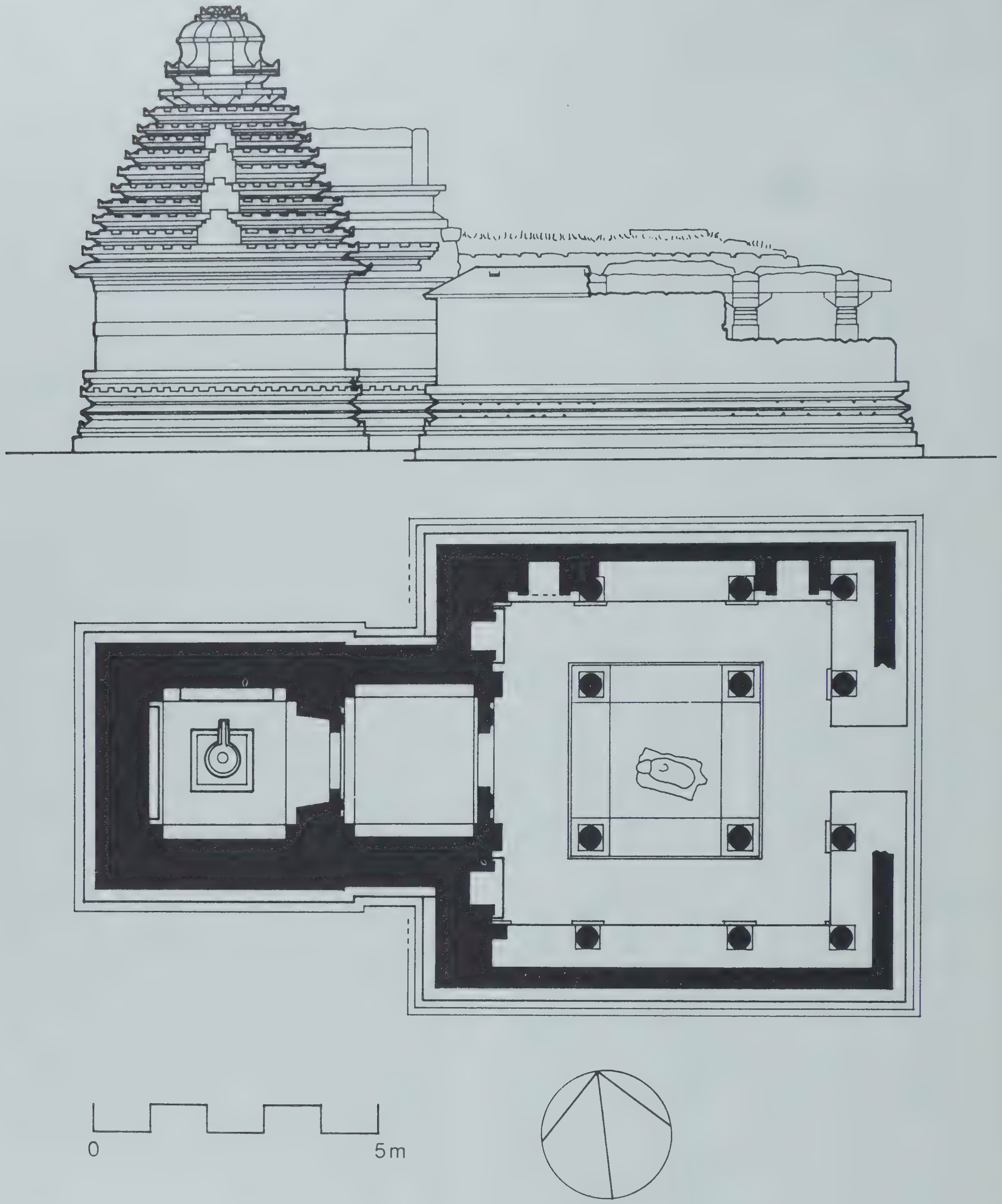

Fig. 5. Halekummata Mallikarjuna, Elevation and Plan.

holding a fruit. On the west side of the *sabhāmanṭapa* are mythical birds with floriated tail and trunk of an elephant, and on the remaining sides of the temple are square flowers. The walls are plain. Each side of the *antarāḷa* wall is decorated with a thick pilaster flanked by a thin pilaster on each side. The thin pilasters are surmounted by *Nāgara* turrets. The thick pilaster on the north side contains a standing figure covered with lime. The wall ends with a high *padma* at the top. The eave is overhanging, curvilinear in section and has a series of small bud drops below along the outer edge. Above is a course with a sloping *padma* moulding below and rounded top with uncarved *kūḍu* projections. This course extends over the *antarāḷa* also. Above are seven tiers of the superstructure in *Kaḷinga* form. Each tier is of a *kapōta* course containing curved *padma* moulding below and rounded top with uncarved *kūḍu* projections. Above these tiers are a *padma,* a *kanṭha*, a *śikhara* and a *stūpi.* The *śikhara* and *stūpi* are of brick and mortar. A dilapidated plain *sukanāsi* is seen over the *antarāḷa.* The eave over the western half of the *sabhamanṭapa* and south *garbhagṛiha* is similar to that on the west *garbhagṛiha*, while that over the eastern half of the *sabhāmanṭapa* and over the *nandimanṭapa* is heavy and sloping. The *prastara* over these portions is renovated. The *nandimanṭapa* is open and has *kakshāsana* containing mouldings similar to those of the *adhishṭhāna.* Above is a backrest decorated with square flowers. The open portion is now closed.

INTERIOR: The north door of the *sabhāmanṭapa* has simple *śākhas* with *pūrṇakumbhas* at the base. All the *śākhas* continue on the lintel. Gajalakshmi is seen at the centre of the lintel. The *sabhāmanṭapa* is surrounded by *kakshāsana* consisting of *padma, kanṭha* decorated with square flowers, and plain top course. It is also extended into the *nandimanṭapa*. The central pillars in the *sabhāmanṭapa* are roughly carved and consist of moulded base, shaft containing lower and upper square blocks divided by an octagonal block, pot top with octagonal rim; disc capital, square abacus with convex base, and scroll corbels. Some of the pot top portions have carvings on four sides consisting of *kūḍu-kīrtimukhas.* Two *makaras* with riders spring from the mouth of *kīrtimukhas.* The remaining pillars set in the *kakshāsana* have shaft with upper and lower square blocks divided by octagonal and circular bands, and pot top. The two pillars on the east in the *nandimanṭapa* have octagonal bell portion instead of upper square block. The central ceiling consists of three rotated squares and a lotus slab. There are two deep niches in the west wall. Their well carved *adhishṭhāna* consists of *padma, tripaṭṭa kumuda* with narrow vertical side and another *padma* at the top. The opening is flanked by pilasters. The curvilinear *kapōta* projects prominently and has an uncarved large semicircular projection at the top centre. The pediment is decorated with a short *Nāgara* turret in low relief. The ceiling has a lotus. Both the niches are empty. The western portions above the *kakshāsana* in the north and south walls look like simple niches. The one on the south contains a sculpture of Mahishasuramardini.

The *antarāḷa* on the west is open and the inner sides of the pilasters at the entrance are not carved indicating that a provision was made for fixing a door. The ceiling here is of three rotated squares and a slab decorated with a lotus framed in a star formed by two entwining squares. The *garbhagṛiha* door is broad and well carved. The *śākhas* of the jambs are decorated with square flowers, creeper scrolls, pilaster, lions and petal. At the base are Saiva *dvārapālas.* The *dvārapāla* on the left jamb holds *ḍamaru* and *triśūla* in the upper hands and that on the right jamb holds snake and *khaṭvānga* in the upper hands while both hold *akshamāla* in the lower right hand held in *varadamudra* and *gada* in the lower left hand. Each *dvārapāla* is attended by a male and female *chauri*-bearers and framed in *tōraṇa* ending in *kīrtimukha*. The *lalāṭa* block projects prominently and has Gajalakshmi framed in two pilasters. The elephants flanking Lakshmi are standing on rear legs. There is no *kapōta.* The pediment has five *Nāgara* turrets. A small Linga on a *pīṭha* containing lower square and upper circular mouldings is worshipped in the *garbhagṛiha.* The ceiling is of three rotated squares and a slab decorated with a lotus.

The door of the south *garbhagṛiha* is plain without any *śākhas.* Its projecting *kapōta* occupies the place of the lintel. The *kapōta* has sloping top with uncarved semicircular projection at the centre. A large sculpture of Virabhadra (Pl. 50) is worshipped in the *garbhagṛiha.* Virabhadra, standing in *tribhanga,* has moustaches, wears *ruṇḍamāla,* and holds sword, shield, snake and *khaṭvānga.* Two female attendants are seen below. Its *prabhāvaḷi* has a *tōraṇa* ending in *kīrtimukha.* The *garbhagṛiha* ceiling is of two rotated squares and a lotus slab.

There is a large Nandi in the *mukhamanṭapa,* which was originally open on all sides and is now closed. The ceiling here is of three rotated squares and a slab decorated with a lotus.

No. 15

PLACE: **ITAGI,** Yalburga Taluk.

NAME: **CHANDALESVARA TEMPLE** (Pl. 51).

LOCATION: North of the Murtinarayana Temple.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: 1112 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: No superstructure.

MATERIAL: *Prastara* is of schist and the remaining portion is of granite.

INSCRIPTIONS: Inscription[16] dated 1112 A.D. in the reign of Chalukya king Vikramaditya VI, on a slab in the *mukhamanṭapa* of the Sarasvati Maṭha, records the construction of temples dedicated to the gods Mahadeva, Murtinarayana Chandalesvara, Sahasa-Bhairava and a *maṭha* for the goddess Sarasvati by Mahadeva *danḍanāyaka.*

PLAN: The temple consists of a *garbhagṛiha,* an *antarāḷa* and a *sabhāmanṭapa.* The *garbhagṛiha* wall has three projections and two recesses on each side. The central *bhadra* projects thrice.

ELEVATION: The *adhishṭhāna* (Pl. 51) consists of an *upāna,* a high *padma,* a lenticular *kumuda* with flat edge and *kapōta* with uncarved dentil projections. Above the *kapōta* is a course containing *padma* moulding below, a recessed band in the middle and a horizontal band above. Each projection of the wall is decorated with a *Drāviḍa* turret supported by two pilasters while each recess contains *Nāgara* turret on single pilaster. The *kapōta* above the wall has curved top with dentil projections and its underside is shaped like *padma.* The lowest course of the *prastara* is of ends of rafters decorated with *makara* heads and lions. Next course is a *padma* above which is a low neck. Above are *kūṭa-panjara-śāla śikharas.* The front sides are decorated with *kūḍu-kīrtimukha* containing flower designs.

INTERIOR: The *garbhagṛiha* is square and has niches as high as wall on three sides with a projecting horizontal slab in the middle. Its ceiling is of two rotated squares and a flat slab with deep domical lotus. Its door consists of five *śākhas* decorated with diamond-shaped flowers, creeper scrolls with dwarfs, pilaster, mythical animals (lions with head of horse, elephant, human, ram and goat), and leaves. At the base are Saiva *dvārapālas,* each with three female attendants. Above is a curvilinear eave. The pediment has five turrets of *Nāgara* type. The *antarāḷa* in front of the *garbhagṛiha* is rectangular. Its ceiling is of two rotated squares and its top slab is missing. In the front is a *jāla-vātāyana* instead of a door.

The *sabhāmanṭapa* consists of four central pillars of round type. It is partly dilapidated and partly conserved in recent years. Originally it was partly closed. The pillars set along the exterior in the front portion appear to have been reused from the adjacent temples. However, it is evident from the remains that the bay in front of the *antarāḷa* had side walls with a niche on each side. There are two niches in the west wall also. They have a plain course in line with the wall at the base, a projected horizontal course in the middle and a *padma* course above. Their opening is flanked by two pilasters of square type with upper block in octagonal form. The projected eave is of curvilinear and sloping type. Above is a turret of *vimāna* type with *kūṭa-śāla-kūṭa śikharas* at the top.

No. 16

PLACE: **ITAGI,** Yalburga Taluk.

NAME: **MAHADEVA TEMPLE**[17] (Fig. 6; Pls. 52-68).

LOCATION: West of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: 1112 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: *Vēsara.*

MATERIAL: Green schist.

INSCRIPTIONS: Inscription[18] dated 1112 A.D. in the reign of Chalukya Vikramaditya VI, on a slab in the *mukhamanṭapa* of the Sarasvati Matha, records construction of temples dedicated to the gods Mahadeva, Murtinarayana, Chandalesvara, Sahasa-Bhairava and *maṭha* for the goddess Sarasvati by Mahadeva *danḍanāyaka.* Inscription[19] on the ceiling of the *mahāmanṭapa* of the temple under study records names of the elders of Mahadeva *danḍanāyaka.*

PLAN: This temple (Fig. 6) consists of a *garbhagṛiha,* an *antarāḷa*, a *sabhāmanṭapa* with *mukhamanṭapas* on three sides and a *mahāmanṭapa* on the east.

ELEVATION: The *adhishṭhāna* (Pls. 54-55) consists of an *upāna*, a *jagati,* a *padma* with high vertical face, a lenticular *kumuda,* a low *kapōta* with prominent dentil projections decorated with *kūḍu-kīrtimukhas* containing floral design, a course with projections depicting ends of rafters decorated with *makara* heads, rearing lions and *kīrtimukhas,* and a horizontal course with lower portion shaped like *padma.* The wall (Pl. 55) is divided by long pilasters and the intervening space is decorated with double pilaster *vimāna* turret on projections and single pilaster *vimāna* turret framed in double pilaster *makara tōraṇa* ending in *kīrtimukha* on recesses. The high *tōraṇas* are elaborately carved with seated figures in scrolls. A small figure is carved under each turret supported by pair of pilasters. Thick pilasters are also seen on the projections of the wall. The central projection of the *garbhagṛiha* wall has a deep niche (Pl. 56) with prominently projecting pilasters, heavy sloping eave and *Drāviḍa* turret. Each niche is provided with space for keeping a separate image in it and is flanked by two flying dwarfs. The eave over these niches looks like a sloping roof. The *antarāḷa* wall has a thick pilaster flanked by single pilaster turret framed in double pilaster *makara tōraṇa* on either side. The scrolls of the *tōraṇa,* one on north and one on south, are perforated and serve as *jāla-vātāyana.* The small figures on the wall include Siva, Siva-Bhikshatanamurti, Bhairava, Kali, Vishnu, Bramha, Sarasvati, *dvārapālas,* male and female figures, elephant-riders and elephants. Lions project like bracket figures from the abacus of long pilasters supporting the *kapōta* (Pl. 53). There are several projecting pedestals with sockets on the upper portion of the wall. These were meant for supporting bracket figures which do not exist now. The *kapōta* is decorated with floral motifs, *kūḍu-kīrtimukhas* and elephants. Above the *kapota* is a course depicting ends of rafters decorated with *makara* heads, rearing lions and some deities. Above is a horizontal course with lower portion in the form of *padma* moulding. At the top of the *prastara* are the *śikharas* of *śāla-kūṭa-panjara,* each with a *kūḍu-kīrtimukha* containing flower. The superstructure (Pl. 55) has three more upper storeys which are the replicas of the lower storey. The *talas* are distinct but their height is not stressed but horizontal lines are more stressed. Only the four original *talas* are surviving and the remaining upper portion is modern. The *sukanāsi* (Pl. 57) projects on the east. Its lower portion contains all the details of the first storey and above is a vaulted roof rising up to the third storey. On the front side of the *sukanāsi* is a large empty *kūḍu.* The eave on the side *mukhamanṭapas* is large, curvilinear and overhanging. The *hara* of the *garbhagṛiha* continues over the *sabhāmanṭapa* and the side *mukhamanṭapas.* The *prastara* portion over the *mahamanṭapa* is missing.

INTERIOR: ***Mahāmanṭapa:*** This large *manṭapa* (Pl. 52) in front of the temple is open on all sides and consists of fifty-two pillars (excluding four pillars in the *mukhamanṭapa* portion in front of the *sabhāmanṭapa* door). This hall is basically square with an offset on each side, thus forming an eye catching

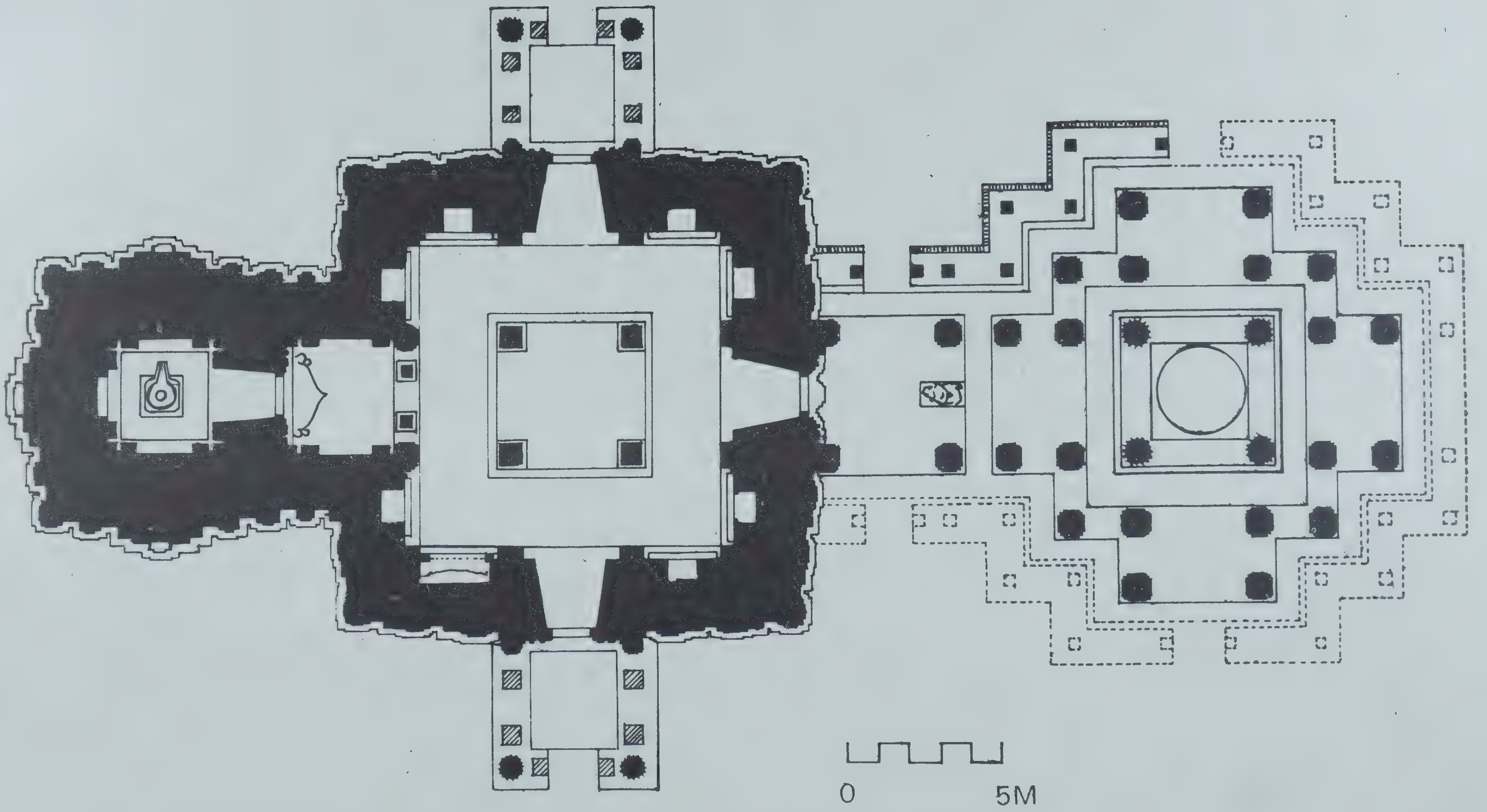

Fig. 6. Itagi Mahadeva, Plan (After Cousens).

geometric design with twelve corners. This is a rare feature only found in the Kallesvara temple at Bagali in the region under study. It has access from the east, south and north, and leads into the *sabhāmanṭapa,* through the *mukha-manṭapa,* on the west. Along the exterior line of the *manṭapa* is a *kakshāsana* (without backrest) of two courses with plain sides on the interior and depicting *kumuda* and *kapōta* mouldings of the *adhishṭhāna* on the exterior. The pillars in this *manṭapa* are of two sizes, those on the exterior line, resting on the *kakshāsana* are shorter and the remaining are of usual size. The pillars can be classified into four groups considering their shapes -- (1) star-shaped (Pl. 58), (2) round (lathe-turned) (Pl. 59), (3) square with offsets (Pl. 60) and (4) square. Though the plan of these pillars changes considerably, the general contour remains similar. Generally, these consist of a separate moulded base, shaft with a lower block, middle portion in the form of a bell, and the upper portion in the form of a pot; disc capital, abacus with convex base and scroll corbels. The pillars have been arranged very carefully, considering aesthetic beauty, architectural symmetry and diversity in types. Though squares and rectangles are basically used for the plan of the *manṭapa*, the arrangement of the pillars can be studied conveniently by a set of imaginary concentric circles connecting pillars. It is interesting to note that each circle connects only particular type of pillars. The innermost circle connects four star-shaped pillars set on the central elevated square portion. The second and the fourth circles connect round pillars. The third circle connects four square pillars with offsets. The outer three circles connect all square pillars set on the *kakshāsana.* It is easy to view conveniently from any angle the diversity in pillar types in this arrangement.

The star-shaped pillars (Pl. 58) do not have separate base but the lowermost portion of the shaft is moulded in the form of base. The lower portion of the shaft of these pillars is decorated with *Drāviḍa* and *Nāgara* turrets on pilasters. The middle and the top portions are in bell and pot shapes. The disc capital is lenticular. The star-shape starts from the base and continues up to the abacus. The remaining pillars have separate moulded base with *kūḍu-kīrtimukha* on each side. Each side of the lower square block of the round pillars (Pl. 59) contains a figure framed in elaborate *makara tōraṇa* supported by pilasters and flanked by a turret on pilaster on either side. On each side of the lower square portion of the square pillars with projections (Pl. 60) is a figure framed in *makara tōraṇa* supported by pilasters. The projections of these pillars are carried from the lower portion of the shaft to the abacus, all along the pillar. The short square pillars set on the *kakshāsana* do not have bases. Their shaft contains two square blocks connected by 16-8-16-sided bands. The upper square block is decorated with *pūrṇakuṁbha* (pot-foliage). The pillars in this temple have provision for holding bracket figures. This is indicated by the projections with sockets on shafts and sockets on the corbels. The figures on the lower portion of the pillars include various forms of Siva such as Nataraja, Bhairava and Gajasuramardana, and forms of Vishnu such as Kesava, Madhava, Janardana and Narasimha. They also include Brahma, Surya, Ganesa, Parvati, Mahishasuramardini, Kali, Lakshmi and Sarasvati. There are a few secular figures like lady with parrot, dancing lady etc.

The ceilings of this temple are exuberantly embellished showing the plasticity of art achieved by the artists of the period. The central ceiling of the *mahāmanṭapa* (Pls. 64-65) is larger than the rest and has become the focal point of art. The large area of this *ankaṇa* is successfully reduced to a small portion which is covered conveniently by a single slab. This reduction in space is achieved by setting three octagons and two squares one over the other, each upper member projecting forward than its lower member, by corbelling system. In this arrangement the visible projected underside and vertical side of each member have provided space for carving. Four corner slabs are placed over the beams creating lowest octagon with undersides at four corners. Each of these four undersides is decorated with a boldly carved *kīrtimukha.* The undersides of the remaining octagons are carved with creeper scrolls, some containing dancers and musicians in them, issued from the mouth of *kīrtimukha.* On the vertical sides are figures of Dvadasa Adityas, gods in standing posture and inscribed portrait figures on the lower octagon, Ashtadikpalas on the middle octagon and seated figures on the upper octagon. The undersides of the lower square have Brahma, Vishnu and two female deities and the vertical sides have dancers and musicians. The under and the vertical sides of the upper square are decorated with creeper scrolls. Above this square is the top slab. On this slab is a figure of dancing Siva who has many mutilated arms. The remaining ceilings are flat.

Portrait Sculptures (Pl. 65): On the south vertical face of the lower octagon of the central ceiling is an inscribed panel depicting five couples. It is very interesting to note that the inscription refers to the names of the seated figures, belonging to the family of Mahadeva *daṇḍanāyaka* who was born at Itagi and caused the construction of the temple. The persons portrayed, from left to right, are Mahadeva *daṇḍanāyaka's* father's younger brother Kolimayya Nayaka with his wife, father's elder brother Dechimayya Nayaka with his wife, great grand father Demayya Nayaka (Dechiraja) with his wife, grand father Vasudevayya Nayaka with his wife, and father Naranayya Nayaka (Naranadeva) with his wife. All the people are seated with folded hands (*anjalimudra*). The men are seated in *lalitāsana*. They sport beard and moustaches. They do not wear headgear, their hair is tied into a loose bun with a band tied above the forehead. They wear ear rings, necklaces, shoulder ornament, armlets, bracelets, waist band, anklets and *yajnōpavīta*. The women are seated in their typical posture keeping both the legs on the seat, right knee raised a little. They wear a jewelled band on the forehead and a headgear in the shape of a crescent. Other ornaments are similar to those worn by the men, except the *yajnōpavīta* which is not worn by women. The lower portion of the panel is carved with attendants and the upper portion with well carved creeper scrolls.

On the northern side of the same octagon of the central ceiling, opposite to the panel described above, is another panel of portrait sculptures without any inscription. This panel consists of eight persons. It is clear from the stature of individuals that they belong to one family consisting of the head of the family, his three wives, sons and daughters. It is possible that this panel depicts Mahadeva *daṇḍanāyaka* and his family.

East *Mukhamanṭapa*: The ceiling of the *mukhamanṭapa* (Pl. 66) in front of the *sabhāmanṭapa* consists of an octagon and a deep dome. The octagon is formed by four corner courses above the beams. The underside of these corner slabs is decorated with *kīrtimukhas*, while the vertical side of the octagon is decorated with *kīrtimukhas* issuing festoons. The portion above the octagon is circular. On its vertical face are Surya-like unfinished figures interspersed by pilasters. Above this are unfinished Asthadikapalas interspersed by musicians and dancers. The dome has radial ribs, two concentric circles and a plain heavy drop at the centre.

South and North *Mukhamanṭapas*: The south *mukhamanṭapa* is supported by eight pillars, four in the first row and two each in other two rows. The front corner pillars are star-shaped and the rest are round. The ceiling of this *manṭapa* is similar in outline to that of the east *mukhamanṭapa.* The north *mukhamanṭapa* is similar to that on the south.

Sabhāmanṭapa: The jambs of the large door on the east (Pl. 62) are divided into as many as nine *śākhas* and the pediment is of two rows, each containing seven turrets. Each *śākha* is intricately carved and is different from the other, exhibiting a great diversity. The *śākhas* are decorated with (1) lozenges, (2) amorous couples, dancers and musicians, (3) entwined *Nāga-Nāgiṇis*, (4) dancers and musicians on pilaster, (5) creeper scrolls with lions, (6) amorous couples and dancers, (7) amorous couples, dancers and musicians on pilaster, (8) creeper scrolls with seated dwarfs, and (9) creeper. At the base of these *śākhas* are nine figures, both male and female. The first three *śākhas* continue on the lintel containing Gajalakshmi. The inner pilaster supports a *kapōta* which is vertically divided to support seven *Dravida* turrets. The outer pilaster rises high supporting two *Drāviḍa* turrets, one over the other. Above is another row of seven miniature shrines with turrets housing deities. On two thick pilasters flanking the door are the Saiva *dvārapālas.* The south door of the *sabhāmanṭapa* is similar to that on the east but has two *śākhas* less and two turrets less in each row. The north door of the *sabhāmanṭapa* is similar to that on the south. The space of two rows of turrets is occupied by a single row, each turret with three storeys providing space for three rows of deities.

The *sabhāmanṭapa* contains four circular pillars, which are similar to those in the *mahāmanṭapa.* The lower square blocks of the pillars are decorated with the figures of dancing Siva, Gajasuramardana, Bhairava, Ardhanarisvara, dancing Ganesa, Kali, Mahishasuramardini, Varaha lifting Bhudevi (Pl. 61), and Sarasvati. There are eight deep empty *dēvakōshṭhas* (Pl. 63) in the *sabhāmanṭapa.* Each one is in the form of a shrine with a door of three *śākhas* containing figures at the base and *kūṭa, śāla* and *panjara* above the *kapōta.*

Antarāḷa: In front of the open *antarāḷa* are two circular pillars supporting a well carved *makara tōraṇa* (Pl. 67). The large *tōraṇa* carved in bold relief on a long slab contains Nataraja, Brahma and Vishnu in three other smaller *makara tōraṇas.*

Garbhagṛiha: The *garbhagṛiha* door is also a good piece of art but consists of only five *śākhas* decorated with (1) lozenges, (2) creeper scrolls with dwarfs, (3) pilaster decorated with dancers, musicians, elephants and lions, (4) musicians and dancers, and (5) creeper scrolls with figures. There is a figure under each *śākha.* Gajalakshmi is carved on the lintel. The insignificant *kapōta* is vertically divided to form three miniature shrines. In front of the *garbhagṛiha* door is a *chandraśila.* A Linga is worshipped on a circular *pītha* in the *garbhagṛiha.* Against the three side walls are three beam-like stones for keeping *pūja* articles. The pilasters in the walls are projecting prominently.

Mahādvāra (Pl. 68): This temple along with other temples in its complex was enclosed within a *prākāra.* The remains of the *prākāra* are seen to the south-west of the complex. The *mahādvāra* of this *prākāra* is located to the south of the Mahadeva temple and east of the Sarasvati Matha. The central portion of the *adhisṭhāna* courses on the east is not dressed indicating that the *prākāra* wall was abutting this portion. The *mahādvāra* consists of a central wall with two recesses, one each on the east and west, entrances on the north and south, each with a porch. Its *adhishṭhāna* consists of an *upāna,* a high *padma,* a lenticular *kumuda* with flat edge and a *kapōta* with uncarved *kūḍu* projections on the top. The wall is plain. There is no *prastara.* The north porch and the thickness of the wall are covered with sloping roof. The porch on the south is dilapidated and that on the south consists of four square pillars arranged in a row. It is entered through a flight of steps flanked by scroll balustrades. The hall is of four square pillars set on raised floor at the centre. On the east and west are two recesses, one on each side, which are like cells but without any door in the front.

No. 17

PLACE: **ITAGI,** Yalburga Taluk.

NAME: **MURTINARAYANA TEMPLE** (Pls. 69-70).

LOCATION: North of Mahadeva temple.

ORIENTATION: Facing east.

DEDICATION: Vaishnava.

DATE: 1112 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: No Superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[20] dated 1112 A.D. in the reign of Chalukya Vikramaditya VI, on a slab in the *mukhamanṭapa* of the Sarasvati Matha, records construction of temples dedicated to the gods Mahadeva, Murtinarayana, Chandalesvara, Sahasa-Bhairava and a *maṭha* for the goddess Sarasvati by Mahadeva *daṇḍanāyaka.*

PLAN: The temple consists of a *garbhagṛiha,* an *antarāḷa* and a *sabhāmanṭapa.* The *garbhagṛiha* wall has three projections and two recesses. The central *bhadra* projects thrice.

ELEVATION: The *adhishṭhāna* (Pl. 70) consists of an *upāna,* a *padma* with two projected and two recessed bands on the middle portion, a *vṛitta kumuda* with flat vertical side,

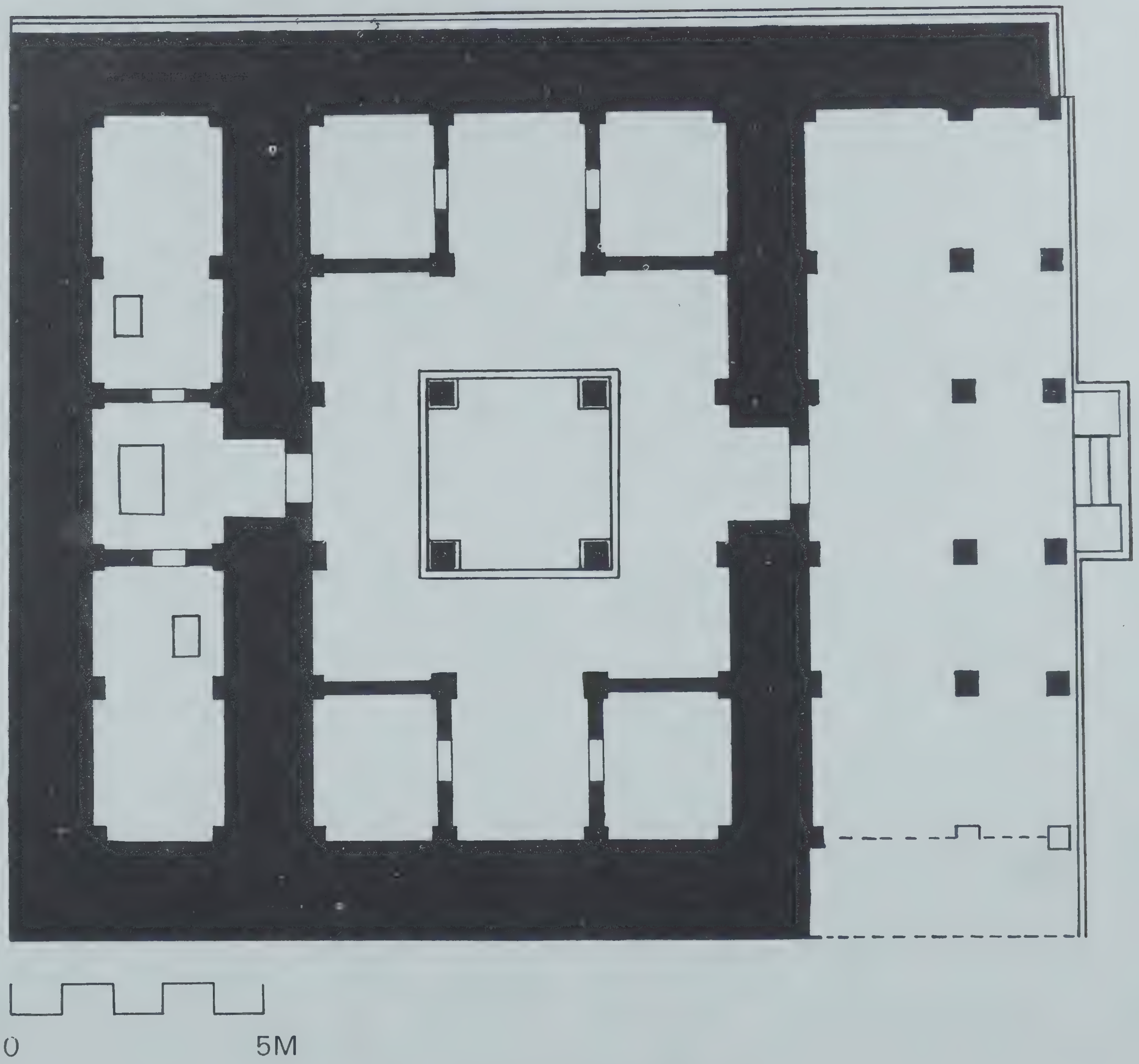

Fig. 7. Itagi Sarasvati Matha, Plan.

and a *kapōta* with *padma* moulding below and top containing dentil projections decorated with *kūḍu-kīrtimukha*. The *padma* course is decorated with figures, some framed in *makara tōraṇa* and some in creeper *tōraṇa*. The figures on this course include Sarasvati, Parvati, dancing Siva, Kesava, Surya, Garuda, lady holding flower and fruit, and dancing lady. The *pranāḷa* projecting on the north is decorated with well carved *makara* with floriated tail and a couple holding flower and fruit seated on its back. The exterior portion of the wall and the *prastara*, and the superstructure are dilapidated (Pl. 69).

INTERIOR: The *garbhagṛiha* is empty. Its door consists of (1) plain, (2) creeper scrolls with a dwarf in each scroll, (3) pilaster, (4) mythical animals like horse and lions with human face, lion, and (5) curved *śākhas*. At the base are Vaishnava *dvārapālas*, each with three female attendants. The raised rectangular *lalāṭa* of the lintel is plain. The pediment consists of three turrets of *Nāgara* type. The rectangular *antarāḷa* in front of the *garbhagṛiha* is open in the front. The *sabhāmaṇṭapa* is partly dilapidated. Its pillars are of square type.

No. 18

PLACE: **ITAGI,** Yalburga Taluk.

NAME: **SARASVATI MATHA** (Fig. 7; Pl. 71).

LOCATION: South of Mahadeva Temple.

ORIENTATION: Facing north.

DEDICATION: Sarasvati.

DATE: 1112 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[21] dated 1112 A.D. in the reign of Chalukya Vikramaditya VI, on a slab in the *mukhamaṇṭapa*, records the construction of temples dedicated to the gods Mahadeva, Murtinarayana, Chandalesvara Sahasa-Bhairava and *a maṭha* for the goddess Sarasvati by Mahadeva *daṇḍanāyaka*.

PLAN: It consists of a central *garbhagṛiha* with two side chambers, a central hall with four chambers at four corners and a *mukhamaṇṭapa*.

ELEVATION (Pl. 71): The *adhishṭhāna* consists of an *upāna*, a high *padma*, a *tripaṭṭa kumuda* and a *kapōta* with sloping top containing dentil projections. At the top of the plain wall are a horizontal course with projected upper zone and a *kapōta* with round top with dentil projections.

INTERIOR: The central *garbhagṛiha* has a rectangular pedestal, of which only the lowest course fixed to the floor is surviving. A Linga with circular *pīṭha* is kept over it. There is a long rectangular niche with a projecting slab at the bottom in the rear wall. There are two side chambers, one on the east and another on the west, flanking the central *garbhagṛiha* and opening into it. The doors opening into the side chambers are plain and simple with a thin recessed band at the inner edge. Their raised rectangular *lalāṭa* blocks are plain. Each of the side chamber has an opening in the floor, leading down to the underground chambers underneath. The door of the central *garbhagṛiha* consists of five plain *śākhas*, out of which only the square pilaster *śākha* is decorated. Its raised square *lalāṭa* block is plain. Above are a course with projecting upper zone moulded in the form of a *padma*, and a *kapōta* with sloping top and under surface moulded like *padma*. Above these is a *padma* course. The doors of the corner chambers are similar to those of the side chambers in the central *garbhagṛiha*. The central hall consists of four square pillars set over the elevated floor. Its door is similar to that of the central *garbhagṛiha*. The *mukhamaṇṭapa* is open in the front. The front row of pillars are missing. The pilaster in the front (north) line on the west is shorter than that to its south, indicating that the front bay had sloping roof.

No. 19

PLACE: **KALLUR,** Manvi Taluk.

NAME: **MARATESVARA TEMPLE** (Pl. 72-75).

LOCATION: West of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: 11th century A.D.

DYNASTIC AFFILIATION: -.

TYPE: Superstructure is later.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[22] dated 1096 A.D., on a slab built into the wall of the temple, records gifts to the god Maratesvara. Inscription[23] dated 1134 A.D., on another slab built into the wall of the temple, records a grant to the same god. Inscription[24] dated 1151 A.D., on a slab set up in the compound of the temple, records a grant to the same god. Inscription[25] dated 1153 A.D., on the second side of the above slab, records grants to the same god. Another inscription[26] dated 1637 A.D., on the same slab, states that the *Garuḍagaṁbha* of the Maratesvara temple was set up by Linganna.

PLAN: This temple consists of a *garbhagṛiha*, an *antarāla* and a *sabhāmanṭapa*. A Nandi platform, a *dīpastaṁbha* and a *mahādvāra* have been added in later period. The temple stands over a platform (Pls. 72-73) containing a series of projections. The *adhishṭhāna* of the *garbhagṛiha* also has similar projections but that of the *sabhāmanṭapa* shows only one projection.

ELEVATION: The platform (Pl. 73) over which the temple is built, consists of a *jagati*, a high *padma,* a *kanṭha* decorated with square flowers and a plain course. Above the platform is a narrow *pradakshiṇa* surrounding the temple. The *adhishṭhāna* of the *garbhagṛiha* has only three courses consisting of a *jagati,* a high *padma* and a narrow course in the form of *tripaṭṭa kumuda* intact. The portion above this and the wall are renovated. The *adhishṭhāna* of the *sabhāmanṭapa* consists of a *padma*, a *kanṭha* decorated with square flowers and a plain course. The *kanṭha* of the *adhishṭhāna* is also decorated with elephants, elephant-riders, lions, lady with attendants, Hunuman and devotee, and Ganesa. Above is the backrest of the *kakshāsana* decorated with a series of elephants divided by vertical bands. The *garbhagṛiha* wall must have had originally a series of projections and recesses. It is renovated by building a plain wall in 16-17th centuries. The superstructure along with the *sukanāsi* is also of 16-17th centuries. The east, south and north sides of the *sabhāmanṭapa* have *kakshāsana* and were open, but are covered with modern wall. The eave here is heavy and sloping (Pl. 72). The *prastara* above is of later period.

INTERIOR: The *sabhāmanṭapa* is entered through a flight of steps with scroll balustrades on three sides. Modern doors are fixed in the projections on three sides. This hall is surrounded by the *kakshāsana* on three sides. The *kakshāsana* consists of a *padma* course, a high *kanṭha* decorated with square flowers, elephants, sheep and monkey, and a plain course. The *sabhāmanṭapa* consists of four central pillars (Pl. 74) of square type and corresponding pillars set in the *kakshāsana.* A modern door is fixed in the open *antarāla*. The jambs of the beautifully carved *garbhagṛiha* door (Pl. 75) consist of lozenges, creeper scrolls with dancers, musicians and elephants, pilaster, lions and petal. At the base are *dvārapālas* standing in *tribhanga*, holding *ḍamaru* and *khaṭvānga,* and *damaru* and *gada.* Each *dvārapāla* is attended by two female attendants. All the figures are framed in elaborately carved *makara tōraṇa* ending in *kīrtimukha.* The first two *śākhas* continue on the lintel. At the centre of the lintel is Gajalakshmi on a raised block. Above is a prominently projecting eave of curvilinear section with cavity on the underside. The triangular projections at the top of the eave are decorated with floral motifs. Above is a pediment consisting of five miniature shrines containing *haṁsa,* Sarasvati, Ganesa, Lakshmi, another goddess holding indistinct object, *chakra, phala* and *abhayahasta.* A natural Linga is worshipped on a *pīṭha* in the *garbhagṛiha.*

The architectural members of this temple depicting turrets on single and double pilasters have been reused for the construction of a Siva temple to the south, within the same complex, and also for the exterior portion of the *mahādvāra.*

No. 20

PLACE: **KAVITAL,** Manvi Taluk.

NAME: **TRAYAMBAKESVARA TEMPLE** (Pls. 76-82).

LOCATION: West of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: 1217 A.D.

DYNASTIC AFFILIATION: Haihayas of Morata, under Yadavas.

TYPE: *Kaḷinga.*

MATERIAL: Granite.

INSCRITPIONS: Inscription[27] dated 1217 A.D., on a slab kept in the temple, records the installation of a Linga and a grant to the god Trayambakesvara. Inscription[28] also dated 1217 A.D., on another slab kept in the temple, records a grant to the god Halesvara.

PLAN: The temple consists of three *garbhagṛihas* with three *antarāḷas,* a *sabhāmanṭapa* and a *mukhamanṭapa.*

ELEVATION (Pl. 76): The *adhishṭhāna* of this temple consists of a *jagati* with slightly sloping top, a *padma*, a *kanṭha* decorated with figures, and a *kapōta* with *padma* moulding on underside and sloping top. The figures on the *kanṭha* portion include dancing Siva, Bhairava, Ganesa, Narasimha, horse-riders, dancers and musicians, erotic scenes, monkeys, elephants, lions, snake and square flowers. The wall of the *garbhagṛihas* and the *sabhāmanṭapa* is plain. The *antarāḷa* portion is decorated with a thick pilaster flanked by two thin pilasters, one on each side. The latter are surmounted by turrets. The *mukhamanṭapa* and the *sabhāmanṭapa* have large, sloping and prominently projecting eaves. Moderately projecting eave over the *antarāḷa* and *garbhagṛihas* is curved and has a series of drops at the lower edge. Above the eave is another course with *padma* moulding below and curved top with uncarved *kūḍu* designs.

The superstructure is of *Kaḷinga* type in the form of stepped pyramid consisting of nine tiers. Each tier is of a single *kapōta* course containing *padma* decoration on the underside and sloping top with prominent uncarved *kūḍu* projections. Above is a *kanṭha* over which is a *padma.* The portion above this is modern renovation. Three *kaḷaśa* stones of the superstructure are lying in the temple premises. All the *garbhagṛihas* have *sukanāsis* in the front.

INTERIOR: The temple is entered through a flight of steps flanked by elephant balustrades carved in round. The elephants are mutilated.

Mukhamanṭapa: The *mukhamanṭapa* is supported by two pillars (Pl. 77) set within the *kakshāsana.* The pillars set over a moulded base consist of a shaft with lower square block, middle portion containing 8-round-8-round-8-sided bands, octagonal bell portion and pot top with uncarved *kūḍu* projections. Above are disc capital, square abacus with convex base and corbels with sloping undersides with raised band at the centre. The *kakshāsana* (Pl. 77) consists of a *padma,* a *kanṭha* decorated with square flowers and a plain course at the top. The high backrests have curved top on the inner side.

Sabhāmanṭapa: Details of the *sabhāmanṭapa* door are covered under modern paint. Its jambs consist of *śākhas* decorated with (1) square flowers, (2) sloping plain, (3) pilaster, (4) sloping plain, and (5) square holes with inset square flowers. At the base are *dvārapālas* holding *triśūla, ḍamaru, gada* in three hands and the fourth held in *abhayamudra.* Each *dvārapāla* is flanked by a female *chauri*-bearer. The first two *śākhas* are continued on the lintel. At the centre of the lintel is a rectangular projecting block. Above is a course containing square flowers inset in square holes. The *sabhāmanṭapa* consists of four pillars of square type (Pl. 78) set on a raised square floor at the centre and two more pillars, one each at north-east and south-east corners. The corner pillars, set within the *kakshāsana*, resemble the central pillars in outline. The eastern half of the hall has *kakshāsana* with similar mouldings seen in the *mukhamanṭapa.* There are four deep niches, two in the west wall and one each in the north and south walls, in this hall. The niches consist of a high *adhishṭhāna* containing a *padma,* a lenticular *kumuda* and another *padma,* a pilaster at the opening and a projecting eave with sloping top. Above the *kapōta* is a course depicting square flowers, similar to those on the *kaṇṭha* in the *kakshāsana*.

West shrine: The *antarāḷa* door (Pl. 80) is similar to that of the *sabhāmaṇṭapa*. Here one *dvārapāla* holds *ḍamaru, triśūla* in upper hands, while another holds *ankuśa* and *pāśa*. Each *dvārapāla* is attended by a female *chauri*-bearer. Ganesa occupies the central portion on the lintel. Above is a *kapōta* shaped like *padma* moulding with series of vertical projections and recesses and flat top. The *garbhagṛiha* door (Pl. 79) has five plain *śākhas*, all continuing on the lintel. At the base are *pūrṇakuṁbhas* and Gajalakshmi is seen on the lintel. Three Lingas are worshipped on a single *pīṭha* in the *garbhagṛiha*. The two large ones are not regular in shape. Behind these is another large Linga without *pīṭha*. The latter with square, octagonal and round portions appears to be the original.

North shrine: The *antarāḷa* door is similar to that of the *antarāḷa* of the west shrine. The attributes of the *dvārapālas* here are covered under thick coat of modern paint. Ganesa is seen on the *lalāṭa*. The *garbhagṛiha* door is also similar to that of the west *garbhagṛiha*. A Linga is worshipped on a low circular *pīṭha* here.

South shrine: The *antarāḷa* door is similar to those of the west and north *antarāḷas*. One *dvārapāla* holds *ankuśa* and *pāśa* in the upper hands and another holds snake in the upper left hand and an indistinct object in the right hand. A Linga on a low circular *pīṭha* is worshipped here.

In front of the temple, under a tree, are a sculpture of Saptamatrika (Pl. 81) and mutilated sculptures of Narayana (Pl. 82), dancing Siva, Surya and a hero-stone, all of about 12-13th centuries.

No. 21

PLACE: **KOPPAL,** Koppal Taluk.

NAME: **PARSVANATHA BASTI** (Pl. 83).

LOCATION: In the fort beside the hill, south-west part of the village.

ORIENTATION: Facing east.

DEDICATION: Jaina.

DATE: First quarter of 13th century.

DYNASTIC AFFILIATION: -.

TYPE: NO Superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[29] dated 1240 A.D., in the reign of Yadava king Simghana, on a slab fixed into the floor, records a gift of land for the benefit of one of the Jinalayas of Koppal.

PLAN: The temple consists of three *garbhagṛihas,* each with an *antarāḷa,* arranged in a row on the west, a large oblong *sabhāmaṇṭapa,* another hall with two *garbhagṛihas* with *antarāḷas,* one on north and another on south, and a *mukhamaṇṭapa*.

ELEVATION (Pl. 83): The *adhishṭhāna* of the south *garbhagṛiha* in the front consists of an *upāna,* a high *padma,* a lenticular *kumuda* with flat edge and a *kapōta* with sloping top containing dentil projections and underside shaped like *padma*. The *adhishṭhāna* of the rear *sabhāmaṇṭapa* is similar to that of the south *garbhagṛiha* in the front. The *adhishṭhānas* of the rear *garbhagṛihas* are buried and their wall is plain. Above is a horizontal course with upper zone moulded like *padma*. Above this are three *kapōta* courses, set one over the other. Each course has a sloping top with dentil projections and underside shaped like *padma*. Above these is a vertical course. Above this is new plaster. The wall of the south *garbhagṛiha* in the front is also plain. Above is a horizontal course with projected upper zone. Above this is a course with round top and underside moulded like *padma*. The portion above this is modern. The *mukhamaṇṭapa* was originally open. It is now covered with a wall of brick and lime mortar. A portion of the eave seen on the northern side of the *mukhamaṇṭapa* is large, sloping and projecting prominently. The north *garbhagṛiha* in the front is dilapidated.

INTERIOR: The central *garbhagṛiha* on the west is square. Its door has plain *śākhas*. The *śākhas* of the *antarāḷa* door are decorated with plain band, pilaster, diamond-shaped and square flowers inset in rectangles. All the *śākhas* continue up to threshold without any figures below. The projected rectangular *lalāṭa* block is plain. The eave has curvilinear section. The north and south *garbhagṛihas* are similar to the central *garbhagṛiha.*

The oblong *sabhāmanṭapa* consists of twelve pillars of square type arranged in two rows. On the eastern side of this hall is a *kakshāsana* and a *jāla-vātāyana* containing lozenges. The front hall also consists of square pillars similar to those in the rear *sabhāmanṭapa.* The doors of the north and south *garbhagṛihas* in the front are similar to those of the *garbhagṛihas* on the west. The *antarāḷas* of the *garbhagṛihas* are open in the front.

Sculptures: Three *garbhagṛihas* on the west contain several sculptures. The central *garbhagṛiha* has bas-relief images of Parsvanatha, Chauvisa Tirthankara and Pancha-Parameshthi. Parsvanatha standing in *khaḍgāsana* is flanked by Dharanendra Yaksha and Padmavati Yakshi. At the back is a seven hooded snake. The Chauvisa Tirthankara sculpture depicts a Tirthankara in *khaḍgāsana* at the centre, flanked by two *chauries* above, Yaksha and Yakshis below. The remaining twenty three Tirthankaras are carved on the *prabhāvaḷi.* The Pancha-Parameshthi sculpture depicts a Tirthankara in *khaḍgāsana* underneath the *mukkoḍe* (triple umbrella) and flanked by two *chauries.* On his sides are seen *upādhyāya* and *achārya* below, and *sādhu-siddhas* above.

There are two Tirthankara sculptures in the south *garbhagṛiha.* One of them is seated in *padmāsana* in *dhyānamudra.* A pillow is seen at his back. Behind this is another sculpture of a Tirthankara standing in *khaḍgāsana.* A *mukkoḍe* is carved over his head, and Yaksha and Yakshi in very low relief below. Behind this image is a detached *prabhāvaḷi* (or *tōraṇa*) of creeper scrolls. This does not suit the two Tirthankaras in size and hence belongs to some other image.

There are two bas-relief sculptures of Tirthankaras in the north *garbhagṛiha.* One of them is of Chauvisa Tirthankara, with a Thirthankara in *khaḍgāsana* at the centre and surrounded by the remaining twenty three Tirthankaras. Another sculpture is of Suparsvanatha in *khaḍgāsana* on a *padma pīṭha,* flanked by Yaksha and Yakshi. At his back is a snake spreading its five hoods above. Over this is a *mukkoḍe.* The *prabhāvaḷi* of this sculpture is decorated with *makara tōraṇa.*

All the sculptures are of black stone. The sculptures in the central *garbhagṛiha* belong to about 11-12th centuries. These finely polished sculptures are shining. The sculptures in the remaining two *garbhagṛihas,* different in workmanship and not polished, are of about 10th century.

No. 22

PLACE: **KUKANUR,** Yalburga Taluk.

NAME: **KALLESVARA TEMPLE**[30] (FIG. 8; Pl. 84).

LOCATION: South-west of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Second quarter of 11th century.

DYNASTIC AFFILIATION: -

TYPE: *Drāviḍa.*

MATERIAL: Red sand stone.

INSCRIPTIONS: Inscription[31] dated 1107 A.D., on a slab in the *sabhāmanṭapa,* records donations.

PLAN: This temple consists of a square *garbhagṛiha,* an *antarāḷa,* a *sabhāmanṭapa* and a *mukhamanṭapa.* The wall has projections and recesses on the exterior, the central *bhadra* projects more than the rest.

ELEVATION (Pl. 84): The *adhishṭhāna* consists of an *upāna* at ground level, a high *padma,* a *kumuda* with three faces, the central being narrow, a *kapōta* with dentil projections and a horizontal band. The wall is divided by pilasters. The bell portion of the pilasters is decorated with leaf motifs. On the central and corner projections on the north, west and south sides of the *garbhagṛiha* and the north and south sides of the *sabhāmanṭapa* are *Drāviḍa* turrets on double pilasters, and in each recess is a *Nāgara* turret on a single pilaster framed in

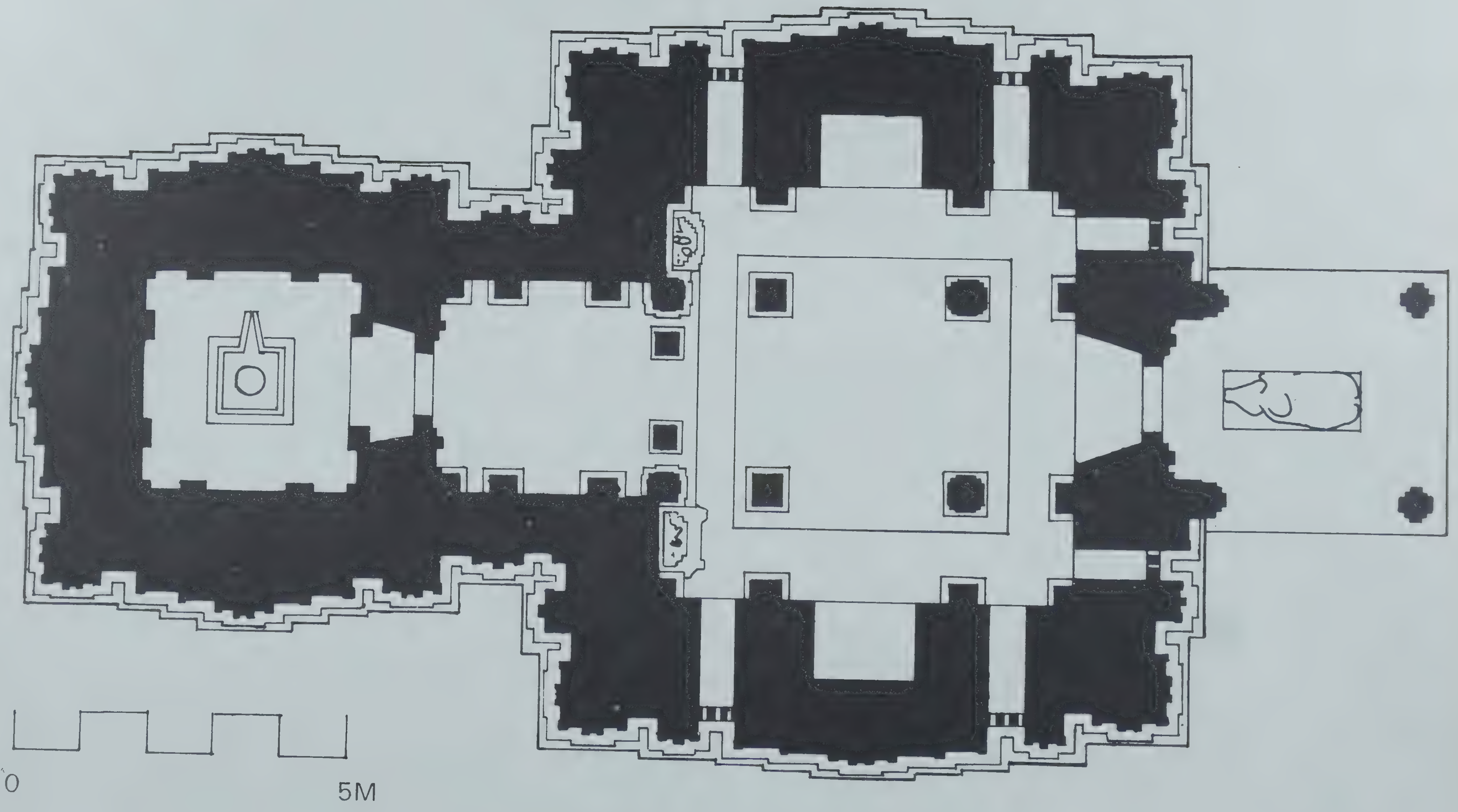

Fig. 8. Kukanur Kallesvara, Plan (After Cousens).

a *tōraṇa* on two pilasters ending in *kīrtimukha* on the top. Each side of the *antarāḷa* wall is decorated with a *Drāviḍa* turret on double pilasters on projection, flanked by recesses containing *Nāgara* turret on single pilaster framed in *tōraṇa* on double pilasters ending in *kīrtimukha*. On each side of the western wall of the *sabhamanṭapa* is a *Drāviḍa* turret on double pilasters and a *Nāgara* turret on a single thick pilaster on outer and inner projections, and *Drāviḍa* turret on double pilasters and the same on single pilaster on outer and inner recesses. The north and south walls have additional set of a projection and a recess in between central and corner projections. These recesses are decorated with *jāla-vātāyana* while the projections contain *Drāviḍa* and *Nāgara* turrets on pilaster. On each side of the eastern wall are two projections, one with *Drāviḍa* turret on double pilasters and another with *Nāgara* turret on single pilaster, and two recesses with *Drāviḍa* turrets on double pilasters. One of these recesses has a *jāla-vātāyana*. The perforations of the *jāla-vātāyana* are square with lattice decoration and round with creeper decoration.

The long pilasters on the walls support *kapōta*. Above the *kapōta* runs a *hara* consisting of *śāla-kūṭa-panjara* all over the temple. The *hāra* is not very distinct but has not lost its identity. The *vimāna* consists of three *talas*. The verticality of the *talas* is clear. All the *talas* have *hāras*. The upper *talas* have pilaster decorations on the walls. The *grīva* and the *śikhara* are square. The *śikhara* has projections with *kīrtimukhas* on all sides. On the top is a stone finial. Above the *hāra* of the second *tala* are Yaksha-like seated figures, two on each side. In the front projects a *sukanāsi* decorated with Nataraja, which is mutilated and white-washed.

INTERIOR: The *mukhamanṭapa* stands on two pilasters of square type with projections. Here is a couchant Nandi of red sand stone. The *sabhāmanṭapa* door has four *śākhas*, all thickly white-washed. Only the circular pilaster *śākha* is visible. The *lalāṭa* on the lintel and lower portion of the jambs are plain. Above is a *kapōta* with dentil projections. The *sabhāmanṭapa* has four pillars. The pillars on the west are circular (lathe turned) and consist of moulded base, shaft with lower square block, middle portion shaped like bell and top in the form of a pot, thick lenticular capital, square *phalaka* with convex base and bevelled corbels with central tenon. The shaft of the pillars on the east is different. It consists of a lower square block, octagon with petal decorations, sixteen sided band with petal decorations, circular portion with a central horizontal band having *kīrtimukhas* and pot top. The lower square block has a figure on each side framed in two pilasters and triangular floral pediment. There are two free standing sculptures of *dvārapālas* flanking the entrance of the *antarāḷa*. These are of fine workmanship with intricate carvings. The one on the left holds *khaṭvānga*, snake and *gada*. Open *antarāḷa* contains two pillars of square type in the front. The *garbhagṛiha* door has four *śākhas*, thickly coated with lime. Its lintel has Gajalakshmi and the *kapōta* has dentil projections. The *garbhagṛiha* enshrines a Linga.

No. 23

PLACE: **KUKANUR,** Yalburga Taluk.

NAME: **NAVALINGA TEMPLE**[32] (Fig. 9; Pls. 85-87).

LOCATION: North-west part of the village.

ORIENTATION: *Garbhagṛihas* facing all the four directions.

DEDICATION: Siva.

DATE: Late 9th century, 1005 A.D. and first quarter of 11th century A.D.

DYNASTIC AFFILIATION: Rashtrakutas and Chalukyas of Kalyana.

TYPE: *Drāviḍa*.

MATERIAL: Red sand stone.

INSCRIPTIONS: Inscription[33] dated 1005 A.D. in the reign of Chalukya king Irivabedenga, on a slab in the central *sabhāmanṭapa*, records setting up of pinnacles of two temples, construction of *mukhasāle* and donations for the maintenance of *mantapa* by *Īsvarasеṭṭi*. Inscription[34] of 12th century, on another slab in the same *manṭapa*, mentions *mahamaṇḍalēśvara* Bijjanadevarasa. Another inscription[36] belonging to the reign of Chalukya king Jagadekamalla (II), set up in the western

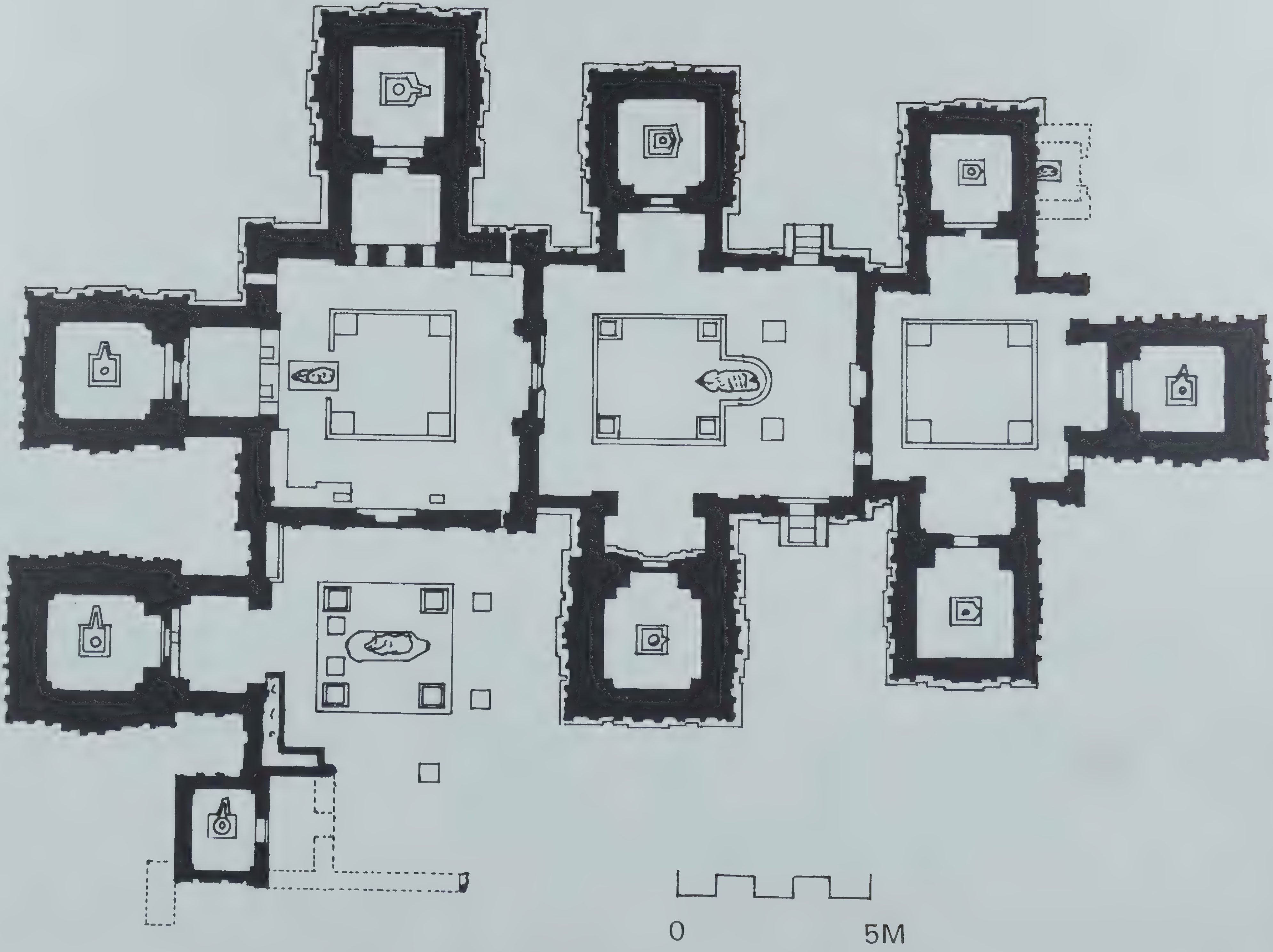

Fig. 9. Kukanur Navalinga, Plan (After Cousens).

sabhāmanṭapa, contains description of Kukanur town and the *Kālāmukha* teachers.

PLAN (Fig. 9): This temple consists of nine *garbhagṛihas* spread around four *sabhāmanṭapas*. Three *sabhāmanṭapas* are located one beside the other in east-west axis and the fourth is to the south of the western *sabhāmanṭapa*. The various components of this complex are constructed in three phases. The central *sabhāmanṭapa* with two *garbhagṛihas,* one on north and another on south, and the south *sabhāmanṭapa* on west with its *garbhagṛiha* on west are the earliest and datable to late 9th century A.D. The western *sabhāmanṭapa* with two *garbhagṛihas,* one on north and another on west, was constructed in 1005 A.D. The eastern *sabhāmanṭapa* with three *garbhagṛihas,* one each on north, east and south, is datable to the first quarter of the 11th century A.D. The western and the eastern *sabhāmanṭapas* with their respective *garbhagṛihas* are discussed here.

WESTERN *SABHĀMANṬAPA* AND ITS *GARBHAGṚIHAS*

ELEVATION (Pls. 85-86): The *adhishṭhāna* of the *sabhāmanṭapa* and the *garbhagṛihas* consists of an *upāna,* a *padma,* a *tripaṭṭa kumuda* and a *kapōta* with uncarved *kūḍu* projections. The wall is divided by pilasters and contains projections and recesses. The projections of the *garbhagṛihas* are plain while the recesses are decorated with *Drāviḍa* turrets on double pilasters. Above the *garbhagriha* wall are *kapōta* with *kūḍu* decorations and *hāra.* The lower course of the *hāra* consists of ends of projecting rafters decorated with *makara* heads, human figures and rearing lions; the middle course has projecting upper zone and the top course consists of *śāla-kūṭa-panjara śikharas.* Above this *tala* (storey) rises another *tala* repeating the outline of the lower *tala.* This *tala* does not have *hāra* at the top. Above are square *grīva* and *śikhara.* The *sukanāsi* projects in front of the west *garbhagṛiha.*

INTERIOR: The north *garbhagṛiha* contains a Linga. Its door is decorated with (1) plain, (2) petal, (3) square flowers at intervals connected by a vertical band, and (4) petal *śākhas.* Gajalakshmi is seen on the *lalāṭa* and *pūrṇakumbha* at the base. The *antarāḷa* is open in front and contains two small pillars. The west *garbhagṛiha* is similar to that on the north. The *sabhāmanṭapa* contains four pillars of square type. The pillars consist of a moulded base, shaft with lower and upper square blocks divided by 16-sided middle portion, top shaped like a pot, cushion capital and corbels with sloping sides. The south door of the *sabhāmanṭapa* consists of four *śākhas* covered with lime. Gajalakshmi is seen on the lintel and figures (*dvārapālas?*) are seen at the base. Above are *kapōta* with *kūḍu* projections and *śāla-kūṭa-panjaras.*

EASTERN *SABHĀMANṬAPA* AND ITS *GARBHAGṚIHAS*

ELEVATION (Pls. 85, 87): This *sabhāmanṭapa* and its *garbhagṛihas* are similar to the western *sabhāmanṭapa* and its *garbhagṛihas,* but turrets on double pilasters seen in the recesses are absent here. At the corners of the *hāra* over the *āditala* of the east and south *garbhagṛihas* are human figures and lions, both carved in round.

INTERIOR: The door of the east *garbhagṛiha* consists of five *śākhas* decorated with (1) lozenges, (2) creeper, (3) pilaster, (4) rope, and (5) petals. Gajalakshmi is seen at the centre of the lintel. At the base are a couple and a lady on each side. The underside of the *kapōta* is decorated with a row of geese while its top has *kūḍu* projections. Above the *kapōta* are *śāla-kūṭa-panjaras.* The *antarāḷa* in front of this *garbhagṛiha* is open in the front. The south *garbhagṛiha* is similar to the east *garbhagṛiha.* Its door jambs contain three female figures at the base. The north *garbhagṛiha* is also similar to the east *garbhagṛiha* but its door does not contain figures at the base. The *sabhāmanṭapa* contains four square pillars. These pillars are similar to those in the western *sabhāmanṭapa* and have corner projections at the top of the lower and upper square blocks. The door of this *sabhāmanṭapa* is similar to that of the north *garbhagṛiha.*

No. 24

PLACE: **KURDI,** Manvi Taluk.

NAME: **NELAGUDI** (Pls. 88-91).

LOCATION: In the village

ORIENTATION: Facing east.

DEDICATION : Vasudeva.

DATE: 1119 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[36] dated 1119 A.D. in the reign of Chalukya king Vikramaditya VI, on a slab near the temple, records a grant of land to the temple of Vasudeva built by Madhuvapayya, alias Madhusudana *daṇḍanāyaka.* Another inscription[37] dated 1148 A.D., on the same slab, records a land grant at the time of the installation of the deity in the temple of god Vasudeva built by Madhuvapayyanayaka. Inscription[38] on a slab built into the wall of the temple records grants to a god whose name is lost. Inscription[39] on four beams in the *sabhāmanṭapa* contains an eulogy of Madhusudana.

PLAN: This temple consists of a *garbhagṛiha* on the west which is closed now, a *sabhāmanṭapa,* and two *mukhamanṭapas,* one on the east and another on the north.

ELEVATION: The *adhishṭhāna* is partly buried. The visible portion consists of a *tripaṭṭa kumuda* having a thin vertical face, a *kapōta* with semicircular projections on the top and a *padma.*

The *garbhagṛiha* and the south wall of the *sabhāmanṭapa* are completely buried. The east and north walls of the *sabhāmanṭapa* are completely covered with doors and *jāla-vātāyana* (Pl. 88). Each *jāla-vātāyana* slab has three vertical rows of square holes. On either side of the east door is a *dvārapāla* within the *jāla-vātāyana.* The *dvārapāla* on the south is covered under debris and that on the north (Pl. 91) stands on right leg in twisted form showing the profile of the lower half of the body and front of the upper half. He holds *chakra* and *śankha* in the upper hands and *gada* in the lower left hand but placed on the right side, and the lower right hand is kept on *gada.*

INTERIOR: East *Mukhamanṭapa:* It is open on three sides and stands on two pillars consisting of lower square block, middle portion having circular-octagonal-circular bands, bell portion, pot top with *kūḍu* designs, cushion capital with projected base and scroll corbels. These pillars have bracket figures. The one on the south pillar is of a dancing lady playing *vīṇa* (Pl. 89). She wears a beautiful hair-do and other usual ornaments. A chain of jingles is worn across the waist. Tassels hang down from the *kīrtimukha* at the centre of the waist band. She is accompanied by two drummers, one on each side. The base is decorated with creeper scrolls and the top with creeper *tōraṇa.* There are two seated monkeys in the *tōraṇa.* The bracket figure on the north pillar is of a dancing lady (Pl. 90). Her dress and decorations are similar. There are two *kīrtimukhas* and a human figure in the *tōraṇa.* She is also accompanied by two drummers. The *mukhamanṭapa* ceiling is of two rotated squares and a flat central slab decorated with a figure of Siva seated in *lalitāsana,* holding *triśūla* and *ḍamaru* in the upper hands, the lower right hand held in *abhayamudra* and the left hand kept on the knee. Under his foot is a demon lying on the ground. The sculpture is carved in high relief.

North *Mukhamanṭapa:* It is also supported by two pillars consisting of similar corbels and capital but the shaft here consists of a lower square block, circular middle portion and pot top.

Sabhāmanṭapa: It stands on four pillars placed on raised central square floor. It has doors on the north, east and south sides and the walls on these sides have large *jāla-vātāyanas* occupying entire wall portion. The jambs of the east door are broad and plain. The lintel has Gajalakshmi under *makara tōraṇa.* The pediment has a *pūrṇakuṁbha* at the centre, flanked by a seated Yaksha holding flower and fruit, and a *kūḍu-kīrtimukha* design on either side. The *kūḍus* are deep. The jambs of the north door are broad and plain. The lintel has Lakshmi without elephants under *makara tōraṇa.* The south door is closed with modern wall as the lintel and beam are cracked. The *jāla-vātāyanas* are placed on the *adhishṭhāna* which also serves as the *kakshāsana* on the exterior.

The interior side of this *adhishṭhāna* consists of a plain horizontal course, a vertical course and a *padma*. On the *adhishṭhāna* of the western portion of the south wall is a Saptamatrika panel. The *antarāḷa* on the west is open without any door but now closed with modern wall. On either side of the *antarāḷa* entrance is a deep niche consisting of a *padma* at the base, pilasters on the sides, prominent sloping *kapōta*, *prastara* depicting *hāra* with three *kūṭas*, a *padma* and a square *śikhara* at the top.

The pillars in the *sabhāmanṭapa* consist of a moulded base, shaft consisting of a lower square block, middle portion divided into petal, 16-8-16-sided, petal bands, upper square block and pot top, cushion capital, square abacus with convex base and scroll corbels. The 16-sided bands of the shaft are fluted. The pot top is 16-sided and has prominent *kūḍus,* some with *kīrtimukha* on four sides. A figure of kneeling Garuda in *anjalimudra* occupies the place of the *kūḍu-kīrtimukha* on the west face of the south-east pillar. The capital and convex base of the abacus are ribbed.

The central ceiling is of two rotated squares, each having four *dikpālas,* and a central slab with a lotus in high relief with a bud drop. The lotus is framed in a raised band and has four seated figures at the corners. Remaining ceilings are plain and flat.

No. 25

PLACE: **KURDI**, Manvi Taluk.

NAME: **SANKARALINGESVARA** (ISVARA) **TEMPLE** (Pls. 92-93).

LOCATION: In the village, north of Nelagudi.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: 1122 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: No superstructure.

MATERIAL: Granite. Central pillars are of black stone.

INSCRIPTIONS: Inscription[40] dated 1122 A.D. in the reign of Chalukya Vikramaditya VI, on a slab kept in the temple, records a grant of land to the god Nimbanesvara, whose temple was constructed by Nimbanayya *danḍanāyaka*. Inscription[41] also dated 1122 A.D., on a pillar, records a grant of land to the same god by the same person. Inscription[42] dated 1134 A.D., built into the floor of the temple, records grant of money to the *mahājanas* of the *agrahāra* Rudi. Inscription[43] dated 1137 A.D., on another slab in the temple, states that Nimbanayya *danḍanāyaka* made a grant of land to Nagaladevi, wife of Sankarayya as a present (*baḷuvaḷi*). Half of that land was made over by Nagaladevi to the temples of Sankaresvara and Nagesvara, probably built by her.

PLAN: This temple consists of a *garbhagṛiha,* an *antarāḷa* and a *sabhāmanṭapa.*

ELEVATION (Pl. 93): The *adhishṭhāna* of the *sabhāmanṭapa* consists of a *jagati*, a *padma*, a lenticular *kumuda* with very thin vertical edge, a *kapōta* with uncarved *kūḍu* projections, high vertical course decorated with square flowers and a plain course. The *sabhāmanṭapa* is open on three sides. Above is prominently projecting and sloping eave. The *adhishṭhāna* of the *garbhagṛiha* is buried except the *kapōta* having sloping top with projections containing *kīrtimukha* decorations. The wall has projections in the form of thick pilasters and recesses with turrets on single pilaster. The *antarāḷa* wall has turrets on double pilasters. The pilasters are placed close to each other. The wall ends with lenticular *kumuda, padma*, high *padma* and *kapōta.* These courses are in the form of capital and abacus over thick pilasters. The *antarāḷa* portion on the north wall has turret on single pilaster in recesses.

INTERIOR: The open *sabhāmanṭapa* is entered through a flight of steps with scroll balustrades on north and south. It has four central pillars and other corresponding pillars, and is surrounded by *kakshāsana* on three sides. The *kakshāsana* consists of a *padma*, a vertical course with square flowers and a plain course. The backrest is seen only in the south-west portion. The central pillars are of black stone and the remaining are of granite. The central pillars consist of base, shaft with lower square block, middle portion with octagonal and circular bands, upper square block and pot top with *kūḍu* designs, disc capital, square abacus with convex base and corbels with sloping undersides with a raised band at the centre. The remaining pillars are set within the *kakshāsana*. A couchant Nandi (Pl. 92) is kept in the *sabhāmanṭapa*. There are two deep niches in the west wall. These consist of *padma* at the base, two pilasters flanking the opening and projecting eave with sloping top with corner and central projections.

The *antarāḷa* is open in front. Along the north wall is a Saptamatrika panel consisting of Virabhadra, Brahmi, Mahesvari, Kaumari, Vaishnavi, Indrani, Varahi, Chamunda and Ganesa. The *garbhagṛiha* door is simple. Below the jambs at the threshold level are two projecting elephants. The jambs consist of five *śākhas* decorated with flowers, plain band pilaster, plain band and petals. At the base are the *dvārapālas* holding *gada* in one hand and another hand held in *abhayamudra.* The *dvārapālas* are framed in *makara tōraṇa*. Rectangular projecting *lalāṭa* block on the lintel has Gajalakshmi. The *kapōta* with sloping top, containing projections and recesses, is decorated with five *kūḍu-kīrtimukhas.* Above are three turrets of *Ṅagara* type and two miniature shrines. The one on the left houses Ganesa and that on the right a flower. A small Linga is placed on a low circular *pīṭha.*

No. 26

PLACE: **KURDI,** Manvi Taluk.

NAME: **SIVALINGESVARA TEMPLE** (Pls. 94-95).

LOCATION: In the village, north of Sankaralingesvara temple.

ORIENTATION: *Garbhagṛiha* faces north and temple has entrance on east.

DEDICATION: Saiva.

DATE: Last quarter of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: -.

PLAN: This temple consists of a *garbhagṛiha,* an *antarāḷa* and a *sabhāmanṭapa.* The temple has a platform on the east which is reached through a flight of steps flanked by elephant balustrades, carved in round. One elephant is mutilated.

ELEVATION: The *adhishṭhāna* of the temple is simple. It consists of a *jagati* and an upper course with curved top. The wall is plain. The *kapōta* does not project but has curved top with uncarved *kūḍu* projections. The *sabhāmanṭapa* is open on the east and has pillars set in the *kakshāsana* in the front. The exterior of the *kakshāsana* shows two courses of the *adhishṭhāna* below, a plain *kanṭha*, a top course shaped like *padma* and backrest decorated with square flowers. In the front is a platform over which the temple stands. This platform has a *jagati,* a *padma,* a plain *kanṭha* and a plain course. A flight of steps flanked by elephant balustrades (Pl. 94) leads to the platform.

INTERIOR: The *sabhāmanṭapa* consists of four pillars of square type set at the centre and two more set in the *kakshāsana* on the east. Octagonal bands on the shaft of the central pillars are decorated with petals and creeper scrolls. The portion from pot top up to the square abacus is ribbed. The *kūḍu* designs on the pot top are filled with square flowers, Ganesa and *haṁsa.* There are two niches in the south wall. Their *adhishṭhāna* consists of a *padma*, a *kanṭha* decorated with square flowers and another *padma.* Two plain stones set vertically form entrance, over which is a *kapōta* with sloping top. The niche on the west contains a sculpture of Mahishasuramardini (Pl. 95).

The *antarāḷa* is open and has two round, thin and tall pillars at the entrance. These pillars consist of moulded base, shaft with square lower block, middle portion with octagonal and round bands, bell portion, pot top, disc capital and corbels with sloping sides with raised bands at the centre. A sculpture of Ganesa, a *jāla-vātāyana* and broken pieces of two more *jāla-vātāyanas* are kept in the *antarāḷa.* One *jāla-vātāyana* of scroll type is unfinished and the remaining two are of projected square type containing two vertical rows of holes. At the base of these are depictions of man killing lion. The *garbhagṛiha* door consists of five *śākhas* decorated with lozenges, plain band, pilaster, plain band and petals. The pilaster *śākha* on the left jamb has a *pūrṇakumbha*. At the base of the left jamb are a *pūrṇakumbha* and a *dvārapāla* with two hands. On the right jamb is only a Saiva *dvārapāla* with four hands under a broad *makara tōraṇa*. On the raised *lalāṭa* block at the centre of the lintel is Gajalakshmi. Above is a curvilinear and prominently projecting *kapōta*. The pediment consists of five miniature shrines, of which the central one houses Ganesa, another has *haṁsa*, while others contain flowers. A Linga is now worshipped in the *garbhagṛiha*. A slab projects prominently from the south (rear) wall for supporting the deity. It slopes down and has a bracket below. Its front portion is cut in a semicircular fashion. This indicates that the *garbhagṛiha* contained an image originally.

No. 27

PLACE: **MALLAT,** Mānvi Taluk.

NAME: **ALLAMAPRABHU TEMPLE** (Pls. 96-100).

LOCATION: About half a kilometre north of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Third quarter of 12th century.

DYNASTIC AFFILIATION: Haihayas of Morata (Mallat).

TYPE: No Superstructure.

MATERIAL: Granite. Four central pillars are of schist.

INSCRIPTIONS: There are two inscriptions in front of the temple. One inscription,[44] dated 1178 A.D. in the reign of Kalachuri king Sankamadeva, records a grant to the god Pallavesvara. Another inscription,[45] dated 1196 A.D. in the reign of Haihaya king Mallidevarasa, records the installation of the god Sakalesvara and a grant for the god Melesvaradeva.

PLAN: This temple consists of three *garbhagṛihas*, each with an *antarāḷa*, on the north, west and south, and a *sabhāmaṇṭapa*.

ELEVATION (Pls. 96-98): The *adhishṭhāna* (Pl. 97) of this temple consists of a *jagati*, a *padma*, a *kaṇṭha* decorated with square flowers and another *padma*. The plain wall ends with a high *padma* course, and an eave (Pl. 98). The eave is heavy, overhanging and has deep concave underside and curved top. Above is a course with *padma* moulding on underside and rounded top with uncarved *kūḍu* projections.

INTERIOR: The *sabhāmaṇṭapa* is open in the front and consists of four central pillars and two more pillars on the east. The central pillars consist of moulded base, shaft with lower and upper square blocks divided by octagonal, circular and discoidal bands, of which the central octagonal band has square or diamond shaped flowers, pot top with uncarved semicircular projections, disc capital, square abacus with convex base, and scroll corbels. The pillars in the front are similar but simpler without decorations and deep grooves on square blocks. This hall has *kakshāsana* on the north and south sides. The *kakshāsana* consists of a *padma*, a *kaṇṭha* decorated with square flowers and another *padma* at the top. There are two niches in the west wall. The niches consist of a well carved high *adhishṭhāna* with a *padma*, a lenticular *kumuda* and another *padma*, opening flanked by two pilasters, heavy and sloping eave at the top, and a pediment containing five turrets. The deep niches are empty. A Nandi is kept in the central *ankaṇa*.

West shrine: Its *antarāḷa* is open in the front. The *garbhagṛiha* door is small, roughly carved and has pilaster and plain *śākhas*. At the base are partly buried *dvārapālas* holding *triśūla* and *ḍamaru* in upper hands, one lower hand held in *abhayamudra* and another is *kaṭyāvalambita*. Gajalakshmi is carved on the *lalata* block. There is no *kapōta*. The pediment has three turrets interspersed by diamond shaped flowers. Part of the interior of the *garbhagṛiha* is buried.

North shrine: It is similar to that on the west. The *garbhagṛiha* door (Pls. 99-100) is well carved. Its pediment does not have interspersing flowers

South shrine: It is similar to that on the north. The carving of the *garbhagṛiha* door is rough.

No. 28

PLACE: **MALLAT,** Manvi Taluk.

NAME: **MALLIKARJUNA TEMPLE** (Pls. 101-105).

LOCATION: North-west of the village.

ORIENTATION: Facing south.

DEDICATION: Siva.

DATE: Second quarter of 12th century.

DYNASTIC AFFILIATION: Haihayas of Morata (Mallat).

TYPE: Plain walls with *Vēsara* superstructure.

MATERIAL: Granite.

INSCRIPTIONS: There are two inscriptions set up in the *sabhāmanṭapa.* One of them dated 1149 A.D.[46] records renewal of a former grant to the god Mallikarjunadeva. Another slab contains two inscriptions[47] which also record grants to the same god.

PLAN: The temple consists of a *garbhagṛiha* and an *antarāḷa* on the west, a *sabhāmantapa* with two *garbhagṛihas* without *antarāḷas,* one each on the north and east. There are two more small *garbhagṛihas* with *antarāḷas* on *kakshāsana* to the east of the north *garbhagṛiha* and south of the east *garbhagṛiha.* On the south is a *mukhamanṭapa.*

ELEVATION (Pl. 101): Partly buried *adhishṭhāna* depicts a *padma,* a *kanṭha* decorated with square flowers and elephants, and another *padma.* Plain wall ends with a simple moulded course. Above is heavy eave with concave underside and sloping top. Above is a course with uncarved *kūḍu* projections. The south wall of the west *garbhagṛiha* has a receptacle (Pl. 103) projecting above the *adhishṭhāna.* This is meant for carrying water poured from the adjacent well into the *garbhagṛiha.*[48] The *sabhāmanṭapa* and the *mukhamanṭapa* on the south have *kakshāsana* containing mouldings similar to those of the *adhishṭhāna.* On its top is a backrest decorated with elephants on the exterior. The eave on this portion is heavy and sloping. Above is a *hara* with *śāla-kūṭa-panjaras.* Superstructure of the west *garbhagṛiha* is of brick and mortar. Its two upper *talas* contain pilastered wall, *kapōta* and *hāra* with *śāla-kūṭa-panjaras.* Above the top *tala* is a *padma* course. The portion above this is modern. The *garbhagṛiha* on the east has simple *adhishṭhāna,* plain wall, stepped pyramidal superstructure of brick and mortar. The *garbhagṛiha* on the north has exterior details similar to that of the west *garbhagṛiha.*

INTERIOR: A door belonging to some other temple is fixed to the *mukhamanṭapa,* which was originally open. This door has *śākhas* decorated with lozenges, pilaster and creeper scrolls containing figures. At the base are female *chauri*-bearers. Gajalakshmi is seen on the lintel. Above are a heavy and projecting eave and a frieze depicting dancers and musicians. The *mukhamanṭapa* and southern part of the *sabhāmanṭapa* have *kakshāsana* consisting of a *padma,* a *kanṭha* decorated with square flowers and a plain course at the top. Above is a backrest with sloping side and curved top. The front two pillars in this portion are of square type and two on the north are circular. The lower square blocks of the latter are decorated with figures of Bhairava, Kali, Manmatha, dancing Ganesa and ladies in different postures.

The *sabhāmanṭapa* has four central pillars of square type. There are two high niches, about 2 m high, in the west wall. These consist of a *padma* course at the base, pilasters at the opening and a *kapōta* at the top. One of them contains a sculpture of Ganesa. In the *kakshāsana* on the south is a niche. It consists of a *padma* moulding below, a sloping eave at the top, and two short pillars forming the door. It contains a panel of Saptamatrikas flanked by Virabhadra.

The *antarāḷa* door (Pls. 104-105) of the west *garbhagṛiha* has pilaster, plain and perforated *śākhas.* At the base are *pūrṇakuṁbhas.* On the lintel is Gajalakshmi. The eave at the top projects prominently. Above is Siva-Gajasuramardana flanked by drummers. The *antarāḷa* ceiling has two rotated squares and top slab decorated with lotus in high relief containing dancing Siva encircled by *Ashṭadikpālas.* In front of the *garbhagṛiha* door is a well carved *chandraśila* decoration on the floor. The west *grabhagṛiha* door has four *śākhas* decorated with dancers-musicians, pilaster, lions and petals. At the base are Saiva *dvārapālas.* Gajalakshmi is seen on the lintel. Projecting eave contains Ganesa at the centre of its vertical face. Above is a pediment decorated with five miniature shrines filled with diamond shaped flowers. In between miniature shrines are *kīrtimukhas* issuing *tōraṇas.* A small Linga is worshipped on a low circular *pīṭha* in the *garbhagṛiha.*

The *garbhagṛihas* on the east and north of the *sabhāmanṭapa* are open in front and have two pillars each at the entrance. The pillars have square base with projections, middle portion with octagonal and circular bands, octagonal bell portion and pot top. In the east *garbhagṛiha* is a sculpture of a goddess on a Surya *pīṭha.* A sculpture of Ganesa and a Linga are kept in the north *garbhagṛiha.*

There is a deep shrine-like niche in the east wall. Three Lingas carved on a single *pīṭha* are kept in it. There is another shrine with *antarāḷa* set in the north wall. Its *garbhagṛiha* door is of plain *śākhas.*

On the *kakshāsana* at the south-east corner is a shrine. Its *antarāḷa* door is of pilaster and plain *śākhas.* There is a *jāla-vātāyana* on either side. Its *lalāṭa* is plain and the eave projects a little. The *garbhagṛiha* door is of plain *sakhas* with *pūrṇakuṁbhas* at the base and Gajalakshmi on the lintel. The *garbhagṛiha* contains a small Linga on a low circular *pitha.*

No. 29

PLACE: **MUDHOL,** Yalburga Taluk.

NAME: **MALLIKARJUNA TEMPLE**[49] (Pls. 106-107).

LOCATION: To the south of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Middle of 12th century.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: No superstructure.

MATERIAL: Red sand stone.

INSCRIPTIONS: Inscriptions[50] in the 17th century characters, on pillars in the temple, mention names of individuals. Another inscription[51] of the reign of Chalukya king Taila III, in Jirara street, mentions that Bommaladevi constructed the temple of Harihara.

PLAN: This is a *dvikūṭa* temple consisting of two *garbhagṛihas* arranged side by side with two *antarāḷas,* opening into a common front open pillared hall containing nineteen pillars.

ELEVATION (Pl. 107): The *adhishṭhāna* of the temple consists of an *upāna,* a *padma,* a lenticular *kumuda* and a *kapōta* with dentil projections. The wall is divided by pilasters. The *garbhagṛihas* have projections and recesses. The central *bhadra* projects more than the rest. The walls of the front *manṭapa* do not have projections or recesses. Above the wall are eave and lower courses of the *prastara.* The *hāra* portion is dilapidated.

INTERIOR: Front *manṭapa* (Pl. 106), which is common for both the *garghagṛihas,* is open on three sides (partly closed on north and south). In front of each *garbhagṛiha* is a square elevated floor supporting four pillars. The pillars are circular and consist of a moulded base, shaft with lower square block, middle portion in bell shape, top portion in pot shape, disc capital, square abacus with convex base, and scroll corbels. The pillars in the front row are similar but have flutings from lower portion of the abacus to lower square portion of the shaft. The north and south pillars in this row and in the next row are also similar in outline but are eight-sided. The bell portion of these pillars is decorated with leaf designs. The two pillars in the centre, where two *manṭapas* join, are of projected square type from the base to the abacus. There are four niches in the west wall. All these consist of *padma* course below, pilasters flanking the opening, lintel with plain *lalāṭa,* and *kapōta* with three *Drāviḍa* turrets.

The *antarāḷa* doors are simple consisting of thin *śākhas* decorated with creeper scrolls and petals. All the *śākhas* continue on the lintel and there is no space for *lalāṭa-biṁba* or *dvārapālas.* A *jāla-vātāyana* with square flowers flanks the door and continues on the lintel also. The *garbhagṛiha* doors have (1) lozenges, (2) creeper scrolls, (3) pilaster, (4) creeper scrolls, and (5) petal *śākhas.* At the centre of the lintel is Lakshmi flanked by elephants standing on hind legs and pouring water. Above is a *kapōta* with five *Drāviḍa* turrets. A small natural globular Linga is worshipped on the round *pīṭha* in the south *garbhagṛiha.* The north *garbhagṛiha* is empty.

Several sculptures including Sarasvati, Vishnu, Ganesa, Saptamatrikas, Kartikeya, Durga, Jaina Tirthankara, hero-stones and Gajalakshmi lintel, collected from different parts of the village, are kept in the front hall.

No. 30

PLACE: **MUDHOL,** Yalburga Taluk.

NAME: **TRILINGESVARA TEMPLE.**

LOCATION: West of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Middle of 11th century.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: Superstructure renovated.

MATERIAL: Covered with white wash.

INSCRIPTIONS: Inscription[52] on a slab in the *mahāmanṭapa* mentions Chalukya kings Tribhuvanamalla Vikramaditya and Trailokyamalla, and the gods Jadeyasankara and Gavaresvara.

PLAN: This is a *trikūṭa* temple consisting of three *garbhagṛihas* on the north, west and south, each with an open *antarāḷa,* a common *sabhāmanṭapa,* and an open *mahāmanṭapa.*

ELEVATION: The *adhishṭhāna* of the temple is covered with modern construction. The wall is divided by pilasters. It has projections and recesses with central *bhadra* projecting more than the rest. Only the wall of the south *garbhagṛiha* is decorated with three *Drāviḍa* turrets on pairs of pilasters on each side. On its *antarāḷa* wall is a *Nāgara* turret on single pilaster. Its *kapōta* has *kūḍu* projections.

INTERIOR: The floor of the sixteen pillared *mahāmanṭapa* is paved with new stones. It has access from three sides. The central pillars, set on an elevated square floor consist of moulded base, shaft with lower square and upper square blocks connected by 16-8-16-sided bands, pot top, disc capital, square abacus with convex base and bevelled corbels. The pillars in the eastern row consist of lower square block succeeded by hexagonal band containing deities, Ashtadikpalas and dancing figures on each face, circular portion, cushion capital and corbels. The shaft of the remaining pillars consists of lower square block succeeded by a long octagonal portion and pot top.

The *sabhāmanṭapa* door consists of (1) diamond, (2) pilaster, (3) rope and (4) flower *śākhas, pūrnakuṁbhas* at the base, and *kapōta* with uncarved *kūḍu* projections above. Four pillars in the *sabhāmanṭapa* consist of simple base and shaft and bevelled corbels with projecting tenon. The shaft is uniform square throughout its height.

All the *antarāḷas* are open in the front. The doors of three *garbhagṛihas* are similar. Their jambs consist of five *sakhas* (white washed). The *lalāṭa* on the lintel of the north *garbhagṛiha* is plain and those on the west and south have Gajalakshmi. The lower portion of the jambs is plain. The *kapōta* above has uncarved *kūḍu* projections. Each *garbhagṛiha* contains a Linga.

No. 31

PLACE: **MUNIRABAD,** Koppal Taluk.

NAME: **ISVARA TEMPLE** (Pl. 108).

LOCATION: South of Somesvara temple.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: End of 11th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN: It consists of a *garbhagṛiha,* an *antarāḷa* and a *sabhāmanṭapa.*

ELEVATION (Pl. 108): The *adhishṭhāna* is partly buried. The *kapōta* over the *adhishṭhāna* has sloping top with *kūḍu* projections. The top course of the *adhishṭhāna* (*kakshāsana*) of the *sabhāmanṭapa* is plain. At the top of the plain wall are a course with projected upper zone and a *kapōta* with curved top containing *kūḍu* projections in low relief. The *sabhāmanṭapa* is open on three sides. Above is a large eave sloping in straight line. Above this is a *kapōta* similar to that of the *adhishṭhāna*.

INTERIOR: The square *garbhagṛiha* contains a Linga of irregular shape kept on a plain square *pīṭha*. The *garbhagṛiha* door is plain and consists of plain, projected plain and sloping *śākhas*. Lower portion meant for carving *dvārapālas* is also plain. All the *śākhas* continue on the lintel. Large raised *lalāṭa* block on the lintel is plain. The *antarāḷa* door is plain without any mouldings.

The *sabhāmanṭapa* is open on three sides and is surrounded by *kakshāsana*. It consists of four central pillars and eight side pillars set on the *kakshāsana*. The central pillars consist of moulded base, shaft with lower square block, middle portion with 36-16-32-sided bands, upper square block, pot top, cushion capital, square abacus with convex base, corbels with sloping sides with raised band at the centre.

Inner side of the *kakshāsana* consists of a plain course at ground level, a recessed *kanṭha* and a plain projecting course. There are a series of rectangular sockets along the outer line of the top slab of the *kakshāsana*. These were meant for holding vertical slabs forming backrest, which are missing now.

No. 32

PLACE: **MUNIRABAD,** Koppal Taluk.

NAME: **SOMESVARA TEMPLE** (Fig. 10; Pl. 109).

LOCATION: East of the village, on the bank of the river Tungabhadra

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: 1088 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: *Kaḷinga.*

MATERIAL: Granite.

INSCRIPTIONS: Inscription[53] dated 1088 A.D. in the reign of Chalukya king Vikramaditya VI, on a slab set up in the *sabhāmanṭapa,* states that Somesvara made an endowment of land to the god Somesvara, whose temple was erected by him.

PLAN: The temple consists of a *garbhagṛiha,* an *antarāḷa* and a *sabhāmanṭapa.*

ELEVATION (Pl. 109): Only the top portion of *kapōta* of the buried *adhishṭhāna* is seen. At the top of the plain wall are a course with projected upper zone and *kapōta* with rounded top with uncarved *kūḍu* projections. The superstructure of *Kaḷinga* type consists of four tiers, each consisting of a recessed *kanṭha* and a *kapōta.* The *kanṭha* is plain and the *kapōta* has rounded top with dentil projections and flat underside. Above these tiers is a plain course and a *padma.* The portion above this is dilapidated. The *sukanāsi* with vaulted top and plain sides projects forward. Its front portion has a plain niche with a *kīrtimukha* in bold relief at the top. The *sabhāmanṭapa* is open on three sides. Its partly buried *adhishṭhāna,* which also serves as *kakshāsana,* contains a recessed *kanṭha* and a projected plain course at the top. Above is sloping and prominently projecting eave.

INTERIOR: A Sivalinga is consecrated on a plain square *pīṭha* in the square *garbhagṛiha.* The *garbhagṛiha* door has three plain *śākhas,* also continuing on the lintel. Raised rectangular block at the centre of the lintel is plain. A mutilated panel of Saptamatrikas flanked by Virabhadra and Ganesa is kept in the *antarāḷa.* Large door of the *antarāḷa* consists of five *śākhas* decorated with two vertical rows of square flowers, angled plain band, pilaster, angled plain band, projected plain band and a *jāla-vātāyana.* The *jāla-vātāyana* is of two vertical rows, each row containing four perforations. Each perforation is filled with a square flower. At the base are Saiva *dvārapālas* standing in *tribhanga* and holding *triśūla, ḍamaru, gada* in three hands and the fourth hand held in *abhayamudra.* The *prabhāvaḷi* is decorated with serpentine *tōraṇa* supported by pilasters around *dvārapāla.* The

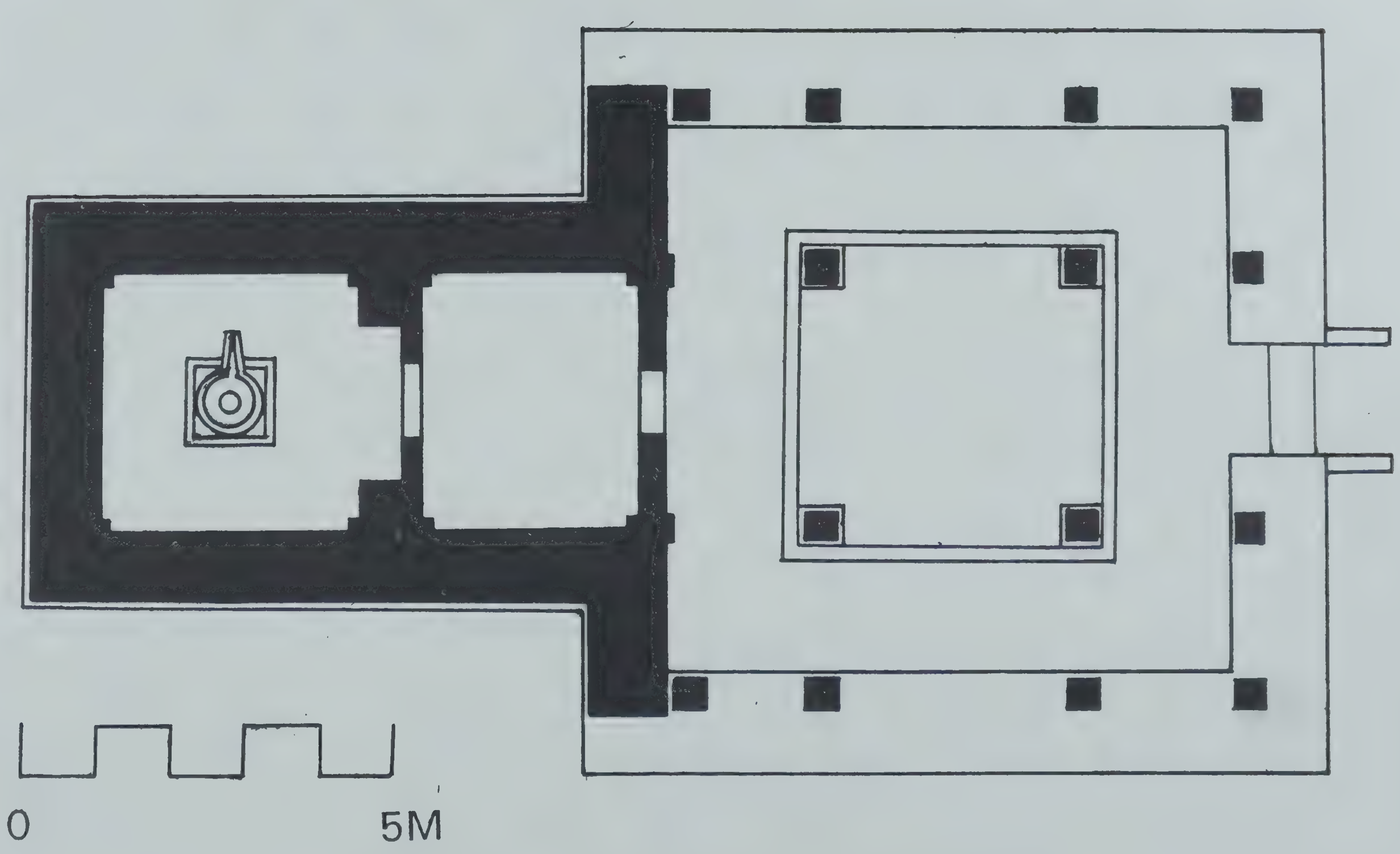

Fig. 10. Munirabad Somesvara, Plan.

raised rectangular *lalāṭa* block on the lintel is decorated with Gajalakshmi. Above is a very heavy eave, projecting forward. It has curvilinear section with a series of drops along the edge. Above the eave are five turrets terminated by two square flowers on each side.

The *sabhāmanṭapa* consists of four central pillars and ten others set over the *kakshāsana*. The central pillars consist of moulded base, shaft with lower square block 16-8-16-sided middle portion, upper square block, pot top, disc capital with flat edge, square abacus with convex base, and corbels with sloping sides having a raised band at the centre. The remaining pillars set on the *kakshāsana* consist of a shaft having lower square block, octagonal and circular bands, upper square block, pot top, and corbels with sloping sides having raised band at the centre. Two pillars near the wall are square from top to bottom. A Nandi is kept in the *sabhāmantapa.* Inner side of the *kakshāsana* consists of three plain courses, of which the central one is recessed. There are a series of rectangular sockets on the top along the outer edge meant for fixing the backrest, which is missing now. The balustrades in front of the temple are partly buried. They are decorated with a circular flower and pilaster in bold relief on the exterior, while their inner sides are plain.

No. 33

PLACE: **NAVALI,** Lingasugur Taluk.

NAME: **ANANTASAYANA TEMPLE** (Originally Traipurusha) (Fig. 11; Pl. 110).

LOCATION: West of the village on the bank of the river Krishna.

ORIENTATION: Facing east.

DEDICATION: Anantasayana (originally Traipurusha).

DATE: 1119 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[64] dated 1119 A.D. in the reign of Chalukya king Vikramaditya VI, set up to the right of the Jatasankara temple, states that *mahāmanḍalēśvara* Bhutarasa of the Kadamba family installed golden *kaḷaśa* (pinnacle) on the temple of Jadeyasankaradeva of Navile and installed god Traipurushadeva on the bank of the river Krishna.

PLAN: The temple consists of three *garbhagṛihas* without *antarālas*, arranged in a row and a square *sabhāmanṭapa* consisting of sixteen pillars.

ELEVATION (Pl. 110): Partly dilapidated *adhishṭhāna* consists of an *upāna,* a horizontal course with upper zone sloping inward and bordered with two deep grooves, a recessed *kanṭha,* and a plain projected course having indentation at the top and bottom lines. Exterior of the wall is dilapidated.

INTERIOR: The central *garbhagṛiha* is rectangular and consists of three ceilings. The central ceiling is of two rotated squares with plain and flat slab at the top. The rectangular ceilings on the sides are flat and plain. There is a rectangular *pīṭha* with a sculpture of Anantasayana on it. The *pīṭha* is larger for the sculpture. Vishnu is sleeping on Sesha. Bhudevi is pressing the sole of Vishnu while Sridevi is seated near his head. Brahma seated on lotus issued from the navel of Vishnu is mutilated. *Chakra* and *padma* are carved below, as if they are kept on the ground. There is a *makara tōraṇa* containing ten incarnations of Vishnu in low relief, each in a volute ending in *kīrtimukha*. The sculpture is partly mutilated. The *garbhagriha* door is simple with two plain and a petal *śākhas.* All the *śākhas* continue on the lintel. Gajalakshmi is seen on *lalāṭa* block while lower portion of the jambs is plain. The doors of south and north *garbhagṛihas* are similar to that of the central *garbhagṛiha.*

The *sabhāmanṭapa* pillars are square and consist of moulded base, shaft with lower square block middle portion with 16-8-16 sides, upper square block, pot top, no capital, no abacus, and corbels with sloping sides with raised band at the centre. There are plain windows in side walls, one in each span, between two pilasters.

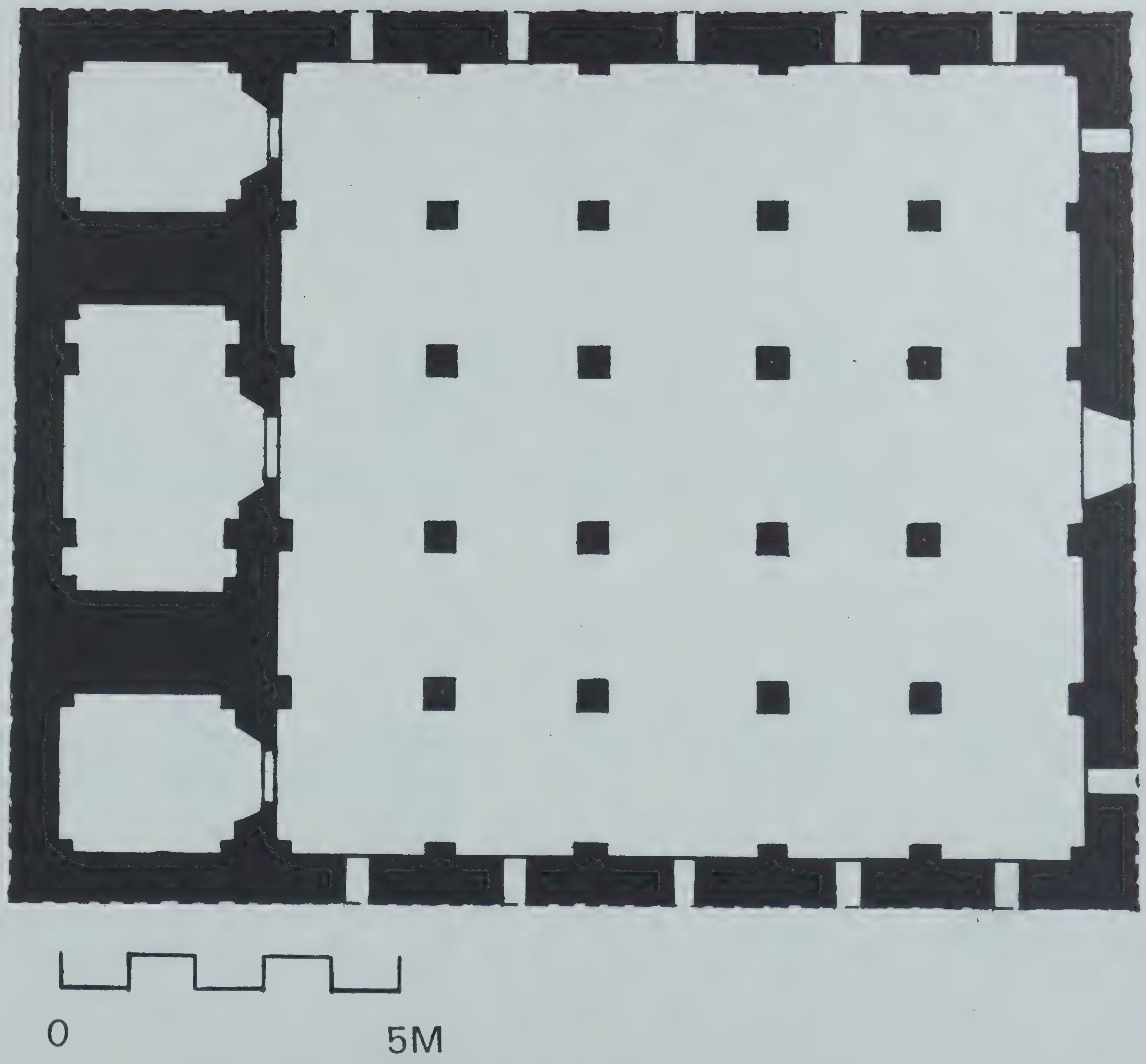

Fig. 11. Navali Anantasayana, Plan.

No. 34

PLACE: **SANKANUR,** Yalburga Taluk.

NAME: **MALALESVARA TEMPLE** (Pls. 111-113).

LOCATION: East of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: First quarter of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: Superstructure dilapidated.

MATERIAL: Red sand stone. Pillars are of schist.

INSCRIPTIONS: Nil.

PLAN: It consists of a *garbhagṛiha,* an *antarāḷa,* a *sabhāmanṭapa* and a *mahāmanṭapa.*

ELEVATION (Pl. 111): Upper portion of the buried *adhishṭhāna* shows only three worn-out courses. The wall is divided by thick and thin pilasters and decorated with turrets on single and double pilasters. The pilasters have capital, abacus, and corbels. The *kapōta* is decorated with *kūḍu* designs. Above is a *prastara* consisting of stylised *śāla, kūṭa* and *panjaras.*

INTERIOR: The *mahāmanṭapa* is open on all sides and surrounded by *kakshāsana.* This hall has projections of one *ankaṇa* each on the north, east and south, and of two *ankaṇas* on the west. At the centre are four pillars set on elevated floor. Along the outer line of the hall are short pillars set on *kakshāsana.* Pillars in this hall are of (1) round, (2) round with vertical divisions forming several pillar outlines, (3) square with projections and (4) octagonal types. All the ceilings are formed by rotated squares ending in deep lotus with a central drop.

The *dvārapālas* on the *sabhāmanṭapa* door are mutilated. The door jambs are decorated with (1) lozenges, (2) scrolls containing human figures, (3) another set of scrolls containing human figures, (4) pilaster, and (5) rope *śākhas.* Above are a lintel decorated with Gajalakshmi and a floral medallion, and a *kapōta.* Above the *kapōta* are miniature shrines in *kūṭa-panjara-śāla-panjara-kūṭa* form, all supported by round pillars. The *sabhāmanṭapa* consists of four round pillars (Pl. 112) containing moulded base, shaft with lower square block decorated with figures in *makara tōraṇa* and flanked by pilasters with *Nāgara* and composite turrets, middle portion in the form of a bell, and top in the shape of a pot, disc capital, square abacus with convex base, and scroll corbels. The figures on the lower square block are finely carved. Each figure is flanked by two attendants. The figures include Bhairavi, Sarasvati, Surya, Vishnu, Kesava and ladies in different postures. The beams have dentil decorations on the upper portion and above runs a band of floral designs.

The *antarāḷa* is open in the front. The *garbhagṛiha* door (Pl. 113) is decorated with (1) diamond-shaped flower and petal, (2) flying Gandharvas, (3) scrolls containing lions, (4) pilaster, (5) rope, and (6) petal *śākhas,* and Gajalakshmi on the lintel. Above the *kapōta* are combined *kūṭa-panjara-śāla-panjara-kūṭas* containing Siva in the centre with female *chauri*-bearers on either side, Brahma to his right and Vishnu to his left, interspersed by pilasters.

NOTES AND REFERENCES

1. *ARIE,* 1953-54, No. B 257.
2. *Ibid,* No. B 258; *HAS* 18, No. 15; *APGAS,* 15, No. Raichur Dist. 15.
3. *ARIE,* 1958-59, No. B 663.
4. *ARADND,* 1935-36, Temple of Vasveshvar.
5. *Ibid,* Under temple of Vasveshvar.
6. Unpublished.
7. *ARADND,* 1935-36, Under Temple of Vasveshvar.
8. *Ibid,* Male Samkara Ka Deval.
9. *ARIE,* 1958-59, No. B 665.
10. *Ibid,* No. B 666.
11. *Ibid,* No. B 667.
12. *Ibid,* No. B 668.

13. *ARADND,* 1935-36, The temple of Venkatesvara.

14. *ARIE,* 1958-59, No. B 671.

15. Kampilaraya or Kampiladeva, son of Mummadi Singeya Nayaka was ruling a small kingdom from his hill-fort at Kummata. He constructed a temple on the Hemakuta at Hampi. *ARSIE,* 1935, No. 353. The present temple at Hale-Kummata (Kummata) is similar to that at Hampi constructed by him. An inscription discovered at Hale-Kummata by the author establishes that Kampiladeva was ruling from Kummata. Patil, 1991 A, in Devaraj and Patil (Ed), 1991 A, pp. 199-216.

16. *EI,* XIII, pp. 36-58.

17. Cousens, 1926, pp. 100-102; *APGAS,* 15, pls. xxxii-liii.

18. *EI,* XIII, pp. 36-58.

19. Patil, 1987, in Rao (Ed) 1987, pp. 311-314.

20. *EI,* XIII, pp. 36-58.

21. *Ibid.* pp. 36-58.

22. *ARIE,* 1961-62, No. B 566.

23. *Ibid,* No. B 565.

24. *Ibid,* No. B 567.

25. *Ibid,* No. B 568.

26. *Ibid,* No. B 569.

27. *ARIE,* 1957-58, No. B 379.

28. *Ibid,* No. 380.

29. Desai, 1956, No. 17; 1957, No. 28, pp. 356-358.

30. Cousens, 1926, pp. 75-76.

31. *ARIE,* 1953-54, Nos. B 266-270.

32. Cousens, 1926, pp. 74-75.

33. *ARIE,* 1953-54, No. B 261; Desai, 1956, No. 51; *HAS.* 18, No. 1.

34. *ARIE,* 1953-54, No. B 262.

35. *Ibid,* No. B 263; Desai, 1956, No. 52.

36. *ARIE,* 1961-62, No. B 576.

37. *Ibid,* No. B 577.

38. *Ibid,* No. B 579.

39. *Ibid,* No. B 580.

40. *Ibid,* No. B 573.

41. *Ibid,* No. B 572.

42. *Ibid,* No. B 575.

43. *Ibid,* No. B 574.

44. *ARIE,* 1960-61, No. B 550.

45. *Ibid,* No. B 557.

46. *Ibid,* No. B 553.

47. *Ibid,* Nos. B 554-555.

48. Similar receptacle is seen in the Somesvara temple at Gadag. Cousens, 1926, pp. 112-113, pls. cxix, cxxi. In both the temples the receptacle is located at the top level of the *kakshāsana,* not at the level of the floor. Hence it is for taking water into the temple from outside.

49. Sundara, 1976, p. 132.

50. *ARIE,* 1955-56, Nos. B 215-216.

51. Desai, 1956, No. 31.

52. *Ibid,* No. 30.

53. *HAS,* 5; *APGAS,* 3, No. Rc. 13.

54. *ARIE,* 1958-59, No. B 711.

CHAPTER V

DESCRIPTION OF THE TEMPLES OF BELLARY DISTRICT

No. 1

PLACE: **AMBALI**, Hagaribommanahalli Taluk.

NAME: **KALLESVARA TEMPLE** (Pls. 114-121).

LOCATION: South-west of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: 1083 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: Superstructure modern.

MATERIAL: Schist.

INSCRIPTIONS: Inscription[1] dated 1083 A.D. in the reign of Chalukya king Vikramaditya VI, set up in the *sabhāmaṇṭapa,* records the construction of the temple. Another inscription[2] dated 1106 A.D., in front of the temple, records grant for the repairs of the tank Hiriyakere. Inscription on a beam in the *sabhāmaṇṭapa* records donations to the god Kalideva.[3]

PLAN: The temple consists of a *garbhagṛiha*, an *antarāḷa* and a *sabhāmaṇṭapa.*

ELEVATION (Pls. 114-118): The *adhishṭhāna* consists of an *upāna*, a high *padma*, a *kumuda* with flat edge, a *kapōta,* a course depicting ends of rafters, and a *padma*. The vertical side of the *kapōta* is decorated with *kūḍu-kīrtimukhas* and top with foliage decoration. The ends of the rafters are decorated with *makaras* with riders, composite animals, rearing lions, rearing lions trampling elephant, and human figures. Men holding swords emerge from *makaras'* mouth. Above is another course with uncarved blocks forming base, consisting of *padma* and *tripaṭṭa kumuda* mouldings, for the wall. The wall has projections and recesses, with the central projection projecting more, and is decorated with long thin and thick pilasters. Each central *bhadra* has a deep niche (Pl. 115). Depth of the niche is formed by its projected walls. Its entrance is flanked by pilaster decorations with prominently carved disc capital and abacus, which are continued on the side walls also. Its heavy and sloping eave is decorated with rafters, in imitation of wood carving on the underside (Pl. 116). On the top is a very minutely carved turret decorated with rearing lions, flying Gandharvas and seated Yakshas. The figures are carved in round. The turret is framed in *makara tōraṇa* ending in *kīrtimukha.* Thick pilasters on the wall are also decorated with *kīrtimukhas* issuing festoons and tassels, and creeper scrolls with figures. The thick pilaster on the south wall of the *antarāḷa* is decorated with a figure of dancing Siva. The *kapōta* above the wall is not prominent and has *padma* decoration on the underside and uncarved *kūḍu* projections on the top. The structure above this and the superstructure of brick and lime are later.

The *sabhāmantapa* is open on three sides and is surrounded by *kakshāsana* (Pl. 118) consisting of an *upāna*, a *padma*, a *kaṇtha* and a plain course. Above is a very large, prominently projecting eave (Pl. 117) with deep and hollow underside.

INTERIOR: The square *garbhagṛiha* has a small natural Linga on a circular *pīṭha* with three mouldings -- lower two projected squares and upper circular. Elaborately carved *garbhagṛiha* door consists of five *śākhas* decorated with (1) lozenges, (2) creeper scrolls containing musicians, (3) pilaster with projections decorated with elephants, lions, dancers and musicians, (4) creeper scrolls containing birds, and (5) creeper scrolls. At the base are (1) lady holding water vase in right hand and fruit in left hand, (2) lady holding flower in right hand and fruit in left hand, (3) Manmatha holding sugarcane in left hand and arrow in right hand, (4) man holding sword and shield, and (5) Saiva *dvārapāla* holding *triśūla, ḍamaru, gada* and fourth hand held in *abhayamudra*. Above each figure is a *Nāgara* turret. Each figure along with its turret is framed in partly detached *makara tōraṇa* supported by detached pillars. The first two *śākhas* continue on the lintel. The third *śākha* on the lintel is of *kīrtimukhas* issuing festoons, accommodating seated male figures holding flower and fruit. There are eight scrolls in the second *śākha,* each containing a Dikpala. At either end of the lintel, on the pilaster *śākha,* is a seated figure holding flower and fruit and flanked by two detached rearing lions. A very fine partly detached figure of Gajalakshmi is carved on the *lalāṭa.* On her *pīṭha* are elephants and human figures. Above is a moderately projecting *kapōta* with *padma* decoration on the underside and high uncarved *kudu* projections on the top. Above is a course with three turrets. On the floor in front of the door is a very elaborately carved *chandraśila* design in high relief (Pl. 121), consisting of a circular medallion and leaf design at the centre, flanked by foliage (creeper) issuing conch and two buds on each side.

The door (Pl. 120) of the square *antarāḷa* has narrow *śākhas* decorated with lozenges, (2) creeper, (3) pilaster with projections decorated with seated and flying figures and musicians, and (4) lions, one above the other. These *śākhas* are flanked by a broad *jāla-vātāyana.* Each perforation of the *jāla-vātāyana* is filled with a flower and the remaining portion is decorated with circular flowers. At the base are *dvārapālas.* The first two *śākhas* continue on the lintel. The *lalāṭa* block is very small but has seated Lakshmi holding flowers in both hands, flanked by two female *chauri*-bearers. The prominently projecting eave is decorated with hanging festoons. Above is a narrow pediment decorated with figures of dancing Siva with musicians at the centre, flanked by Brahma on his right and Vishnu on his left. At either end are four Dikpalas and a *makara* with riders.

The *sabhāmanṭapa* is open on three sides and surrounded by *kakshāsana.* The plan of this *manṭapa* is basically square with a projection each on the north, east and south. These projections provide a good visual effect to the *manṭapa.* It consists of four pillars set on elevated floor at the centre. These are surrounded by a series of pillars set in the *kakshāsana.* Outside the *kakshāsana* is another series of pillars set on the ground. The central pillars and the pillars in the *kakshāsana* are round. The remaining are of projected squares. Two pillars at the eastern entrance have round and angular flutings from the base to the abacus (Pl. 118). The central pillars (Pl. 119) consist of moulded base, shaft with lower square block, bell portion, pot top, cushion capital, square abacus with convex base and corbels with sloping sides having raised central band. Each side of the lower square block contains a figure, carved in a *manṭapa* with *kudu-kīrtimukha* at the top. Above is a *torana* issued by *kirtimukha.* The *manṭapa* is flanked by a *Drāviḍa* turret on pilaster. The figures on these pillars include Brahma, Vishnu, Kesava, Surya, Ganesa, Sarasvati, saints and a man holding sword.

No. 2

PLACE: **ANGOOR,** Hadagali Taluk.

NAME: **KALLESVARA TEMPLE** (Pls. 122-132).

LOCATION: North of the village.

ORIENTATION: Facing south.

DEDICATION: Siva, Janardana and Surya.

DATE: Middle of 11th century.

DYNASTIC AFFILIATION: -.

TYPE: Superstructure partly dilapidated.

MATERIAL: Schist.

INSCRIPTIONS: Nil.

PLAN: The temple consists of three *garbhagṛihas,* each with an *antarāḷa,* and a *sabhāmanṭapa.*

ELEVATION (Pls. 122-123): The *adhishṭhāna* consists of only a *jagati* and a *padma.* The wall is plain. The *garbhagṛihas* have a very insignificant, broad, vertical projection. The wall ends with a simple moulded course. The *kapōta* has *padma* moulding on the underside and curved top with semi-circular designs, few decorated with erotic figures. Above this are a plain course, a *padma,* a simple moulded course with blocks (some carved), and another *kapōta* with sloping top and dentil projections carved with figures. These courses form the *prastara.* Carving of sculptures on the *prastara* running all over the temple is unusual. The figures carved here include Siva, Bhairava, Ekadasa Rudras, Ganesa, Madhava, Narasimha, Brahma, Ashtadikpalas, Kali, Mahishasuramardini, Sarasvati, Gandharvas, dancers and musicians, elephants, lions, *haṁsas* and *makaras.* Above the *prastara* is a modern wall of size-stone masonry. On the front side of the temple is fixed a large *kīrtimukha* carved in bold relief. The superstructure consists of a plain course, a high *padma,* two courses with raised upper portion, a *kaṇṭha* and a *padma.* The courses above this are missing. The superstructures of the south and west *garbhagṛihas* are missing.

INTERIOR: The *sabhāmaṇṭapa* door is finely carved. Its broad jambs consist of seven *śākhas* decorated with (1) lozenges, (2) creeper scrolls, (3) flying *mithunas*, (4) pilaster (5) square flowers, (6) rope, and (7) petals. At the base of each *śākha* is a figure under *tōraṇa.* First three *śākhas* continue on the lintel. On the projected *lalāṭa* is Gajalakshmi. Above is a course containing figures of dancing Siva at the centre flanked by two Yakshis, Ganesa and Kartikeya. The *kapōta* of the wall also continues on the door. The *sabhāmaṇṭapa* has four square pillars. Sculptures of Ganesa (Pl. 128), Daksha with his consort (Pl. 127), Saptamatrikas (Pl. 125), Mahishasuramardini (Pl. 129), Rati-Manmatha (Pl. 132), Alingana Chandrasekharamurti (Pl. 126) and Nandi are kept in the *sabhāmaṇṭapa.*

All the *antarāḷas* are open in front. The door of the north *garbhagṛiha* has five *śākhas* decorated with lozenges, creeper scrolls containing lions, elephants and seated figures, pilaster, creeper, and petals. Its pediment has a figure of seated Narasimha at the centre with Lakshmi on his right and Sarasvati on his left interspersed by a square flower. At the base of each *śākha* is a figure under *tōraṇa* and at the centre of the lintel is Gajalakshmi, on all the doors. On the floor in front of each door is a highly decorated *chandraśila* (Pl. 124) in relief. The north *garbhagṛiha* contains a sculpture of Janardana on Garuda *pīṭha* (Pl. 130). The door of the east *garbhagṛiha* has five *śākhas* decorated with lozenges, creeper scrolls with Yakshas, pilaster, lotuses showing their profile, and petals. Its pediment has a figure of Bhairava at the centre, flanked by two Yakshas, interspersed by square flowers. A sculpture of Surya is kept on Surya *pīṭha* in this *garbhagṛiha.* The door of the west *garbhagṛiha* also has five *śākhas* decorated with lozenges, creeper scrolls with Yakshas, pilaster, creeper and petals. Its pediment contains figures of Siva flanked by *chauri*-bearers and Brahma on his right and Vishnu on his left. A Linga is kept on a circular *pitha* in this *garbhagṛiha.*

No. 3

PLACE: **BAGALI,** Harapanahallī Taluk.

NAME: **CHANNABASAVA TEMPLE**[4] (Fig. 12; Pl. 157).

LOCATION: North of the village.

ORIENTATION: Facing east.

DEDICATION: Saiva.

DATE: Middle of 11th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Schist.

INSCRIPTIONS: Nil.

PLAN: This temple consists of a *garbhagṛiha* and an open *sabhāmaṇṭapa.*

ELEVATION (Pl. 157): The *adhishṭhāna* of the temple is simple, consisting of an *upāna* and a *padma.* Its wall is plain. The open *sabhāmaṇṭapa* has sloping roof.

INTERIOR: The rectangular *garbhagṛiha,* containing two square pillars, houses a Nandi and a Linga. Its door consists of five *śākhas* decorated with square flowers, creeper scrolls containing figures, pilaster, *mithunas* and petals. At the base are *dvārapālas* and female attendants. Above is the *kapōta* decorated with *kūdu-kīrtimukhas.* The pediment contains *hāra* consisting of *sala, kuta* and *panjaras.* The central pillars of the *sabhāmaṇṭapa* are square, consisting of moulded base, shaft containing lower square block, middle portion with 16-8-16-sided bands, upper square block, pot top, cushion capital, square abacus with convex underside and angled corbels with raised band

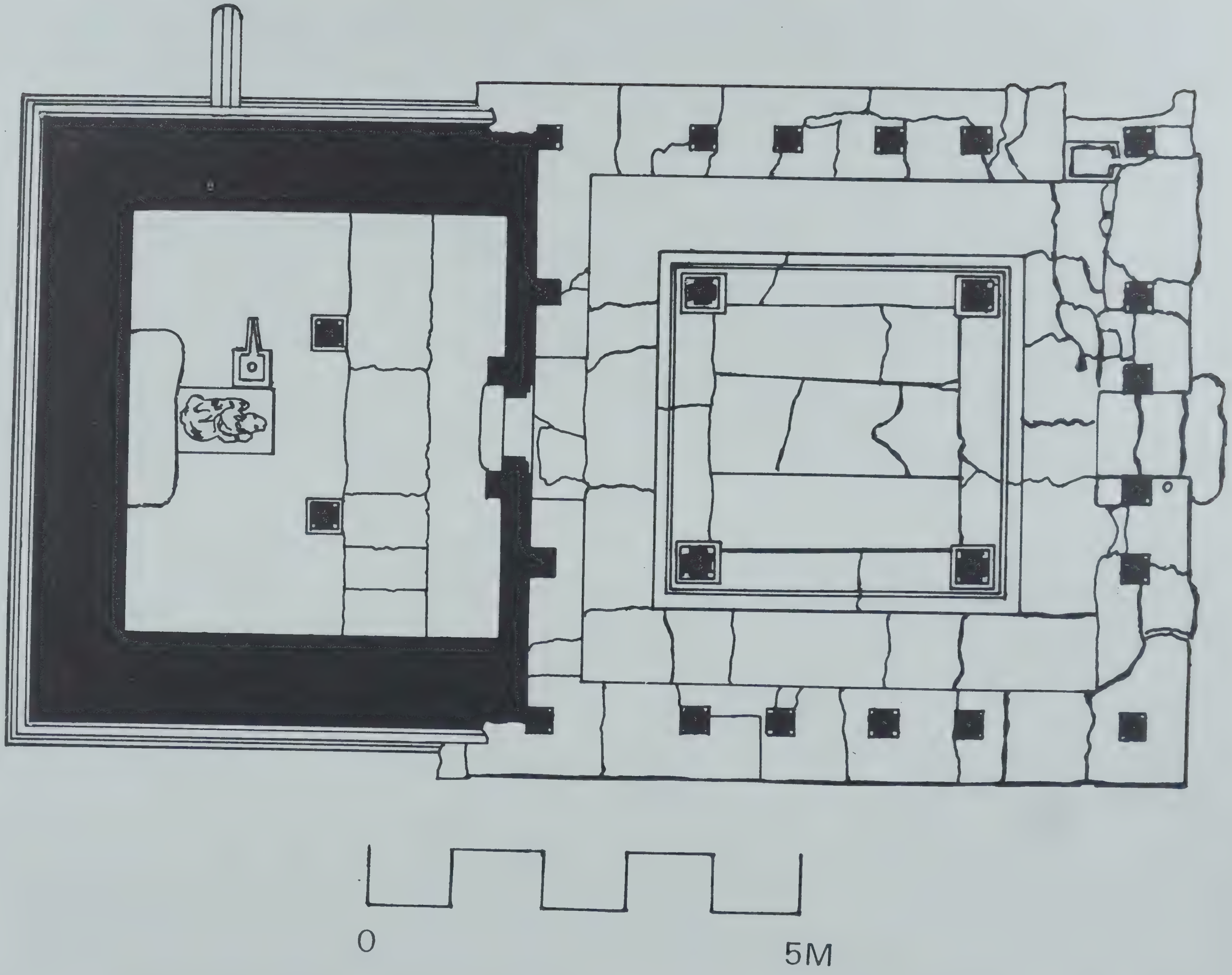

Fig. 12. Bagali Channabasava, Plan (After Rea).

at the centre. The shaft of the side pillars consists of lower square block, octagonal middle portion and pot top.

No. 4

PLACE: **BAGALI,** Harapanahalli Taluk.

NAME: **KALLESVARA TEMPLE**[5] (Fig. 13; Pls. 133-156).

LOCATION: About a kilometre north-east of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Main temple - Middle of 10th century; Surya shrine - 987 A.D.; *Mahāmanṭapa* and Narasimha shrine - First quarter of 11th century.

DYNASTIC AFFILIATION: -.

TYPE: -.

MATERIAL: Schist.

INSCRIPTIONS: Inscription[6] dated 987 A.D. in the reign of Chalukya king Ahavamalla, set up on north side of the temple, records a gift for the service of the god Adityadeva, consecrated by Duggimayya. Several inscriptions[7] in the premises record donations to the gods Kalideva and Narasimha. An inscription dated 1062 A.D., on the *pīṭha* of the sculpture of Anantasayana, mentions the titles of Nagavarma, a sculptor.[8]

PLAN (Fig. 13): This temple consists of a *garbhagṛiha,* an *antarāḷa,* a *sabhāmanṭapa,* a *mahāmanṭapa,* and Surya shrine on the east and Narasimha shrine on the north of the *mahāmanṭapa.* The main temple which belongs to the middle of the 10th century has not been discussed here, because it does not fall within the period under study. The *mahāmanṭapa,* Surya shrine and Narasimha shrine are discussed here.

Surya Shrine: In front of the temple is a detached shrine dedicated to Surya. It consists of only a *garbhagṛiha* and an *antarāḷa.* Its *adhishṭhāna* (Pl. 133) consists of high *padma, tripaṭṭa kumuda* and *kapōta* with underside shaped like *padma* and top with uncarved *kūḍu* projections. The wall is decorated with pilasters. Above is a small *kapōta* with rounded top containing uncarved *kūḍu* projections. The *garbhagṛiha* contains an image of Surya (Pl. 134) kept on a high *pīṭha* having seven horses. Surya standing in *samabhanga* and holding lotuses is flanked by a female *chauri*-bearer on each side. He is framed in *makara tōraṇa* ending in *kīrtimukha* at the top. The *makaras* are facing outwards (not towards Surya). The *garbhagṛiha* door is simple, consisting of four plain *śākhas* and a pilaster, without any figures on the *lalāṭa* and at the base. The *antarāḷa* door is also simple with three plain *śākhas.*

Narasimha shrine: This shrine is situated to the north of the *mahāmanṭapa* and attached to it. It consists of a *garbhagṛiha*, an *antarāḷa* and a small *mukhamanṭapa.* Its *adhishṭhāna* (Pl. 146) consists of an *upāna* (partly buried), a high *padma,* a lenticular *kumuda,* a *kapōta* with uncarved *kūḍu* projections, a course depicting plain ends of rafters, and a *padma.* The wall has three projections and two recesses. The outer portion of the wall is dilapidated. The *garbhagṛiha* contains a sculpture of Narasimha (Pl. 147) on a high *pīṭha* having Garuda at the centre flanked by Hununman on his right and a man on his left (Pl. 149). Fourteen armed Narasimha, keeping Hiranyakasipu on his lap, is in the act of killing him. He is flanked by a female attendant on each side and a man(?) standing in *anjalimudra* to his right and a bearded man holding a string instrument to his left (Pl. 148). The *garbhagṛiha* door consists of plain projected and recessed *śākhas* without any *dvārapālas* below. The *lalāṭa* block on the lintel is decorated with Gajalakshmi flanked by four elephants. The *antarāḷa* door consists of two narrow and plain *śākhas,* a pilaster, and a wide *śākha* decorated with three vertical rows of square flowers. Each flower is set in a recessed square giving the effect of a blind *jāla-vātāyana.* The lower portion of this *śākha* contains Vaishnava *dvārapālas.* The *lalāṭa* block on the lintel contains Gajalakshmi. The eave is curvilinear in section and its front vertical portion is decorated with a series of festoons.

South Door of *Sabhāmanṭapa* (Pl. 145): The south door of the *sabhāmanṭapa* is massive

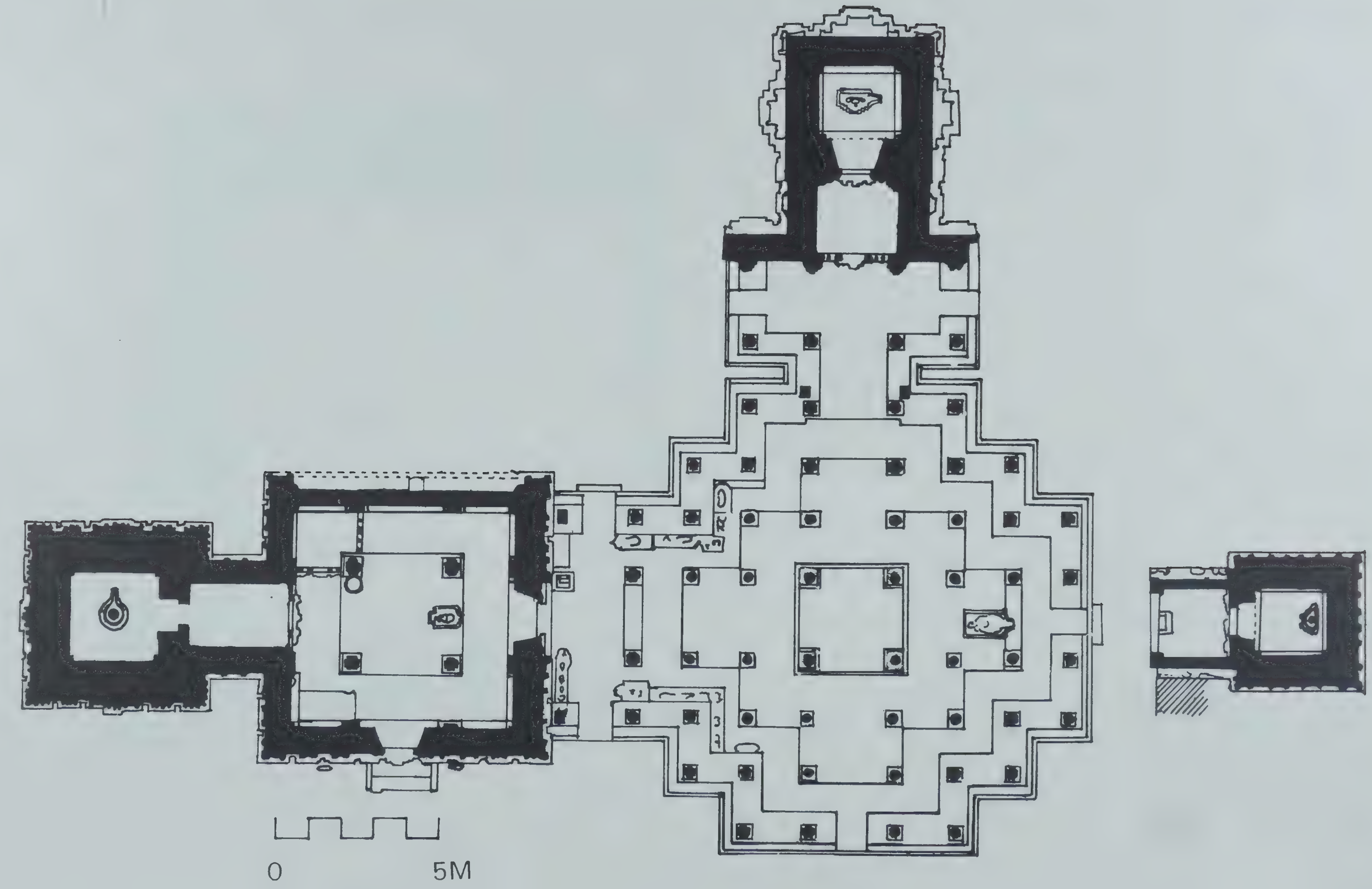

Fig. 13. Bagali Kallesvara, Plan (After Rea).

and elaborately carved, but its finishing is not fine. Its jambs consist of seven *śākhas* decorated with (1) lozenges, (2) Naga, (3) couples -- dancing and playing music, dancing, amorous, and erotic, (4) round pilaster with *pūrṇakumbha* at the top, (5) creeper scrolls, each scroll containing a dancer or a musician or a Yaksha, (6) lions depicting their profile, and (7) straight creeper. The figures on the lower portion of the jambs are mutilated. The first three *śākhas* continue on the lintel. Gajalakshmi is seen on the *lalāṭa.* The elephants flanking Lakshmi are standing on rear legs and lifting water with their trunks. Above this runs a band containing a figure of Anantapadmanabha at the centre. He is flanked by dancers, musicians and couples. Above this band rises a very insignificant *kapōta*, which is not proportionate to the size of the door. It is decorated with *kūḍus* containing flowers. The pediment consists of five miniature shrines, each separated by a recess. At the centre is a figure of dancing Siva flanked by a male drummer and a female dancer. At the extreme left is a figure of standing Ganesa and at the extreme right is a Linga attended by two men. Recesses are occupied by a lady holding *chauri,* man standing in *anjalimudra,* man holding a club across the chest, and man wearing large turban and holding sword and shield. This course is terminated by a lion at each end. This door, similar to the doors seen in the temples of Bidar district, is of 12th century.

Mahāmanṭapa (Pl. 135): It is a large hall consisting of fifty two pillars of varied types. It is open on all sides. Its plan is square with a projection on each side, forming twelve corners on the exterior, giving a very good visual effect. It is covered with *kakshāsana* on all sides. The exterior of the *kakshasana* has *adhishṭhāna* mouldings, consisting of an *upāna,* a high *padma* with two horizontal recessed bands, a lenticular *kumuda,* a *kapōta* with uncarved *kūḍu* projections, and a *padma*. Above is a sloping backrest. The outermost pillars are set in the *kakshāsana.* These pillars, of the dimension of other pillars, are set on the floor but embedded within the *kakshāsana.* Above is a overhanging eave with curvilinear section. Above it is a *prastara* consisting of a *padma,* a course depicting ends of rafters, another *padma* and *śāla-kūṭa śikharas* at the top.

Different types of pillars (Pls. 136-139) are carefully displayed, each looking different from the adjacent one. Though the pillars are of varied types, basically they have similar contours retaining the harmony of the hall. These may be grouped into nine types according to their shape and treatment.

1. The first type of pillars consists of moulded base, shaft containing lower square block, series of restricted horizontal bands, bell-shaped upper portion, and top shaped like upper half of a pot, circular cushion capital, square abacus with convex underside, corbels with sloping sides with a raised band at the centre (Pl. 136)

2. This type is similar to the above but the bell portion of the shaft is replaced by a square block, decorated with a *pūrṇakumbha* (pot with foliage) on each side (Pls. 139 and 143).

3. The third type is similar to type 1, but the divisions above the lower square block, consisting of similar elements, are divided vertically into sixteen sides.

4. This type is similar to type 1 but general plan is square throughout, with a right-angled triangle notched or chamfered in at each corner. It also gives a plan of projected square.

5. This is similar to the above but the notching at the corner is convex.

6. This is star-shaped from bottom to top, consisting of eight points formed by two intersecting squares (Pl. 137).

7. This is an elaborated form of the above. Each point is subdivided into flutings.

8. This is similar to type 6, but contains eight round points, thus giving the look of eight small shafts (Pl. 138).

9. This is also star-shaped but number of points is twelve.

At the centre of the hall are four pillars (Pl. 136) of type 1. Each side of the lower square block of the shaft is decorated with a figure framed in a *makara tōraṇa* ending in *kīrtimukha* supported by two pilasters. On either side of

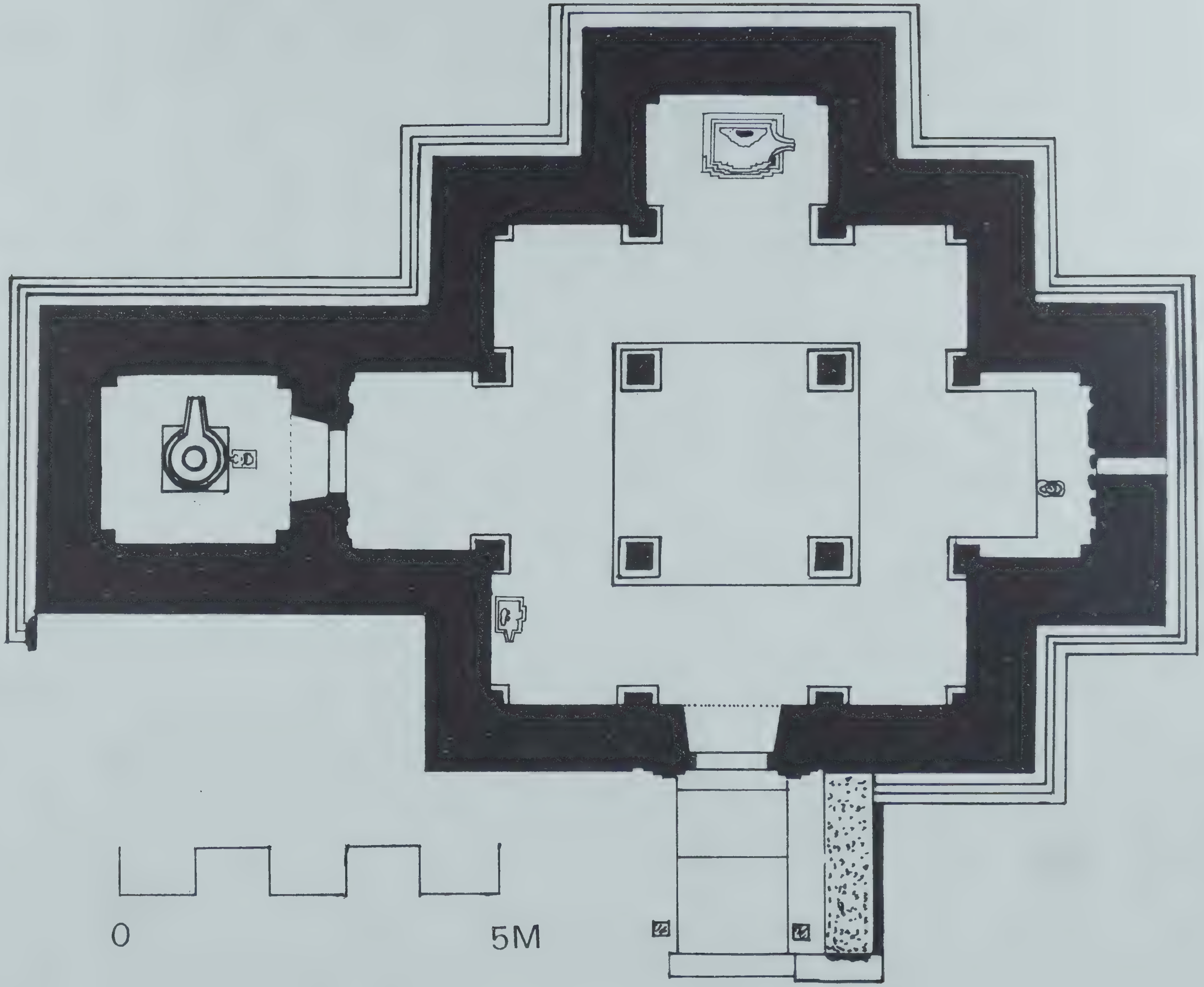

Fig. 14. Halavagalu Kallesvara, Plan (After Rea).

the *tōraṇa* is a thick pilaster supporting a turret of *Drāviḍa* type (Pls. 140-142). The carvings in bold relief are of superior workmanship. The figures, both religious and secular, carved on these pillars are dancing Siva, dancing Ganesa (Pl. 140), Narasimha killing Hiranyakasipu, Rati-Manmatha, Bhairavi, Sarasvati (Pl. 141), dancing ladies, lady holding mirror (Pl. 142), lady and scorpion, and lady and monkey.

The central ceiling (Pl. 144) of the *mahāmanṭapa* is elaborately carved. This deep domical ceiling consists of four tiers decorated with cusps, geometrical designs and flowers. The underside of the lowest tier is decorated with eight *kīrtimukhas.* Its vertical side is decorated with Ashtadikpalas, each Dikpala with his consort riding his vehicle. The vertical side of the second tier is decorated with a female dancer on south-east and south-west, and a lady with attendants and monkeys on north-west, and a lady with an attendant and a monkey on north-east. There was a heavy pendant[9] at the centre until the last decade of the last century but it is missing now. It was square, each face carved with a figure, one of them containing Janardana standing in *samabhanga.* The lower end of the pendant was shaped like a bud. The remaining ceilings are of three types -- (1) flat and plain, (2) consisting of two rotated squares and a flat top slab decorated with lotus, and (3) consisting of a lozenge, a rectangle and a flat top slab decorated with lotus.

Sculptures: Several sculptures collected from different parts of the village are kept in this temple. These sculptures include Siva (Pl. 155), Umamahesvaramurti (Pl. 156), Ganesa, Kartikeya, Surya, Anantasayana (Pls. 153-154), Jaina Tirthankara, Sarasvati (Pls. 151-152), Mahishasuramardini (Pl. 150) and Saptamatrikas.

No. 5

PLACE: **HALAVAGALU,** Harapanahalli Taluk.

NAME: **KALLESVARA TEMPLE**[10] (Fig. 14; Pl. 158).

LOCATION: In the village.

ORIENTATION: The *garbhagṛiha* is east facing but the temple has an entrance on the south.

DEDICATION: Siva.

DATE: Middle of 11th century.

DYNASTIC AFFILIATION: -.

TYPE: Superstructure dilapidated.

MATERIAL: Chloritic schist.

INSCRIPTIONS: Inscription[11] dated 1282 A.D. in the reign of Yadava king Ramachandra, on a slab set up in the temple, records land grant to the god Kalinatha. Another inscription on the pillar in the *sabhāmanṭapa* also records donations to the god.[12]

PLAN (Fig. 14): This temple consists of a *garbhagṛiha* with an open *antarāḷa* on the west and two shrines without door on the east and north, opening into a four pillared *sabhāmanṭapa.*

ELEVATION (Pl. 158): The *adhishṭhāna* of the temple consists of an *upāna* and a *padma.* The wall portion is plain. On the top is a course with two projected rectangular plain mouldings. On the top of it is a small *kapōta* with projections for *kūḍu-kīrtimukha* design on the top. The *prastara* is missing and there is no superstructure.

INTERIOR: The square *garbhagṛiha* contains a small Linga on a large circular *pīṭha.* Its door consists of five plain *śākhas.* At the centre of the lintel is Gajalakshmi. There is no *kapōta* and no pediment above. The oblong *antarāḷa* is open in front without any door. The shrine on the north is rectangular and open in front without any door. Here is an image of Vishnu on Garuda *pīṭha.* Standing Vishnu holds *chakra* in one hand while attributes in the remaining hands are mutilated. The *avatāras* of Vishnu are seen on the *prabhāvaḷi.* The shrine on the east is also rectangular with a small rectangular window in the east wall, and it opens into the *sabhāmanṭapa* without any door. A large inscription slab, several Naga stones, two Nandis and a mutilated sculpture of Bhairava are kept in it. The *sabhāmanṭapa* consists of four square pillars. Its door is similar to that of the *garbhagṛiha.*

No. 6

PLACE: **HAMPI**, Hospet Taluk.

NAME: **BHUVANESVARI TEMPLE**[13] (Pls. 159-163).

LOCATION: South of Virupaksha temple within the complex.

ORIENTATION: Facing south.

DEDICATION: Bhuvanesvari.

DATE: First quarter of 13th century.

DYNASTIC AFFILIATION: -

TYPE: No superstructure.

MATERIAL: Schist.

INSCRIPTIONS: Nil.

PLAN: The temple consists of a *garbhagṛiha* and a *sabhāmanṭapa,* open on three sides.

ELEVATION: The *adhishṭhāna* of the *sabhāmanṭapa* consists of a *jagati,* a *padma,* a lenticular *kumuda* and another *padma.* The remaining portion is covered with later additions. The *sabhāmanṭapa* is open on three sides and supported by pillars of circular and square type. Above is a straight and sloping eave.

INTERIOR: The open *sabhāmanṭapa* has *kakshāsana* with entrances on three sides. Here are four pillars and remaining corresponding pillars set on the *kakshāsana.* The central pillars have a moulded base with *kūḍu-kīrtimukha* decorations on each side and small dentil projections decorated with *kūḍu-kīrtimukha* at the top of the upper moulding. There is an additional plain base above this. The circular shaft contains square lower block, bell portion, and pot top. Above are cushion capital, square abacus with convex base, corbels with sloping sides containing raised band at the centre. The shaft has a series of sharp mouldings and a thick rope moulding in between the lower square block and the bell portion. The bell portion has a horizontal band decorated with small finely carved *kīrtimukhas* issuing tassels and festoons. The pot portion has a series of sharp mouldings and horizontal broad band decorated with lozenges. Its rim has rope decoration. The remaining pillars are square (Pl. 159). The upper square block of some of the square pillars has a *pūrṇakuṁbha* issuing foliage on each side (Pl. 160). Some *pūrṇakuṁbhas* issue creeper scrolls also.

The central ceiling (Pl. 162) is formed by three rotated octagons, corbelled and receding in size, and a domical slab at the top. It is carved very intricately and beautifully. The lower broad octagon is decorated with Ashtadikpalas. Each Dikpala is associated with several people, playing music, holding umbrella, holding swords, and dancers. The excellently carved figures are almost in round and partly detached from the background. The next two octagons with sloping sides are decorated with petals. The deep domical slab at the top has lotus at the centre with trefoil projections at the base.

The *garbhagṛiha* door (Pl. 161) contains four finely carved *śākhas* decorated with (1) square flowers, (2) pilaster decorated with horizontal rows of flying Gandharvas, creeper scrolls containing flying Gandharvas, and *kīrtimukha,* (3) broad creeper scrolls containing dancers and musicians, flanked by a vertical band with floral decoration on each side, and (4) round pilaster with creeper scrolls, each containing flying *mithunas.* At the base of the door are *dvārapālas,* male and female attendants. The first *śākha* is continued on the lintel. The projected *lalāṭa* block has Gajalakshmi. On either side are dropping lotuses. The eave is curvilinear. Its underside is carved with a figure of Garuda in *anjalimudra,* a dancing man holding *gada*(?), fruit or mountain in upper hands and a ring (*chakra*) in lower left hand, and another dancing man, interspersed by a Gandharva holding snake. On the vertical side are three seated figures, whose attributes are broken. At the top is a broad pediment decorated with Ganesa, Hanuman with monkeys, Brahma, Rama with monkeys, Siva, Ravana with his army, Vishnu, monkey-faced man, and Devi holding *chakra, śankha, khēṭaka, triśūla*(?) and seated on lion. The deities are seated on their respective *vāhanas.* The bays on either side of this door have *jāla-vātāyanas.* The vertical lines of the *jāla-vātāyanas* have creeper scrolls, each containing a figure. The horizontal rows contain dancers and musicians.

The *garbhagṛiha* is oblong and extends to three *ankaṇas.* Here is an image of Bhuvanesvari of 16-17th centuries. The ceiling in the *garbhagṛiha* is very beautiful. It contains nine panels with dancing Siva at the centre, surrounded by Ashtadikpalas (Pl. 163). All the panels are framed in beautifully decorated raised bands.

No. 7

PLACE: **HAMPI,** Hospet Taluk.

NAME: **ISVARA** (MULAVIRUPAKSHA) **TEMPLE**[14] (Fig. 15; Pls. 164-165).

LOCATION: On Hemakuta hill.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Third quarter of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: *Kaḷinga.*

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN (Fig. 15): This temple consists of a *garbhagṛiha,* an *antarāḷa* and a *sabhāmanṭapa.*

ELEVATION (Pls. 164-165): The *adhishṭhāna* of the temple consists of two plain courses and another course (*kapōta*) with curved top and dentil decorations. The plain wall ends with a simple moulded course and a *kapōta* with sloping underside and curved top containing dentil decorations. The superstructure in the form of *Kaḷinga,* consists of four tiers of two courses each, of which the lower is a recessed *kanṭha* and the upper is a *kapōta* with curved top decorated with dentil decorations. At the top are seen only a *kanṭha* and a *padma.* Another *kanṭha* and square *śikhara* are missing. In the front is a *sukanāsi* projection consisting of two plain courses, a *kanṭha,* a *padma,* another *kanṭha* and vaulted roof. Its front has a flower decoration. The *kīrtimukha* above it is missing.

The *sabhāmanṭapa* has walls only for the first transverse bay in front of the *antarāḷa* and the rest of it stands on pillars without wall. Here also the walls are plain. Their eave is large, straight, sloping and overhanging. Above the eave are a recessed *kanṭha* and a *kapōta* with sloping underside and curved top with dentil decorations.

INTERIOR: The square *garbhagṛiha* contains a Linga on a circular *pīṭha* of three courses. The *garbhagṛiha* door consists of three *śākhas,* which are continued on the lintel also. There is no raised block at the centre of the lintel but space is provided for carving a figure. The lintel is covered with modern lime and red paint. At the base are *pūrṇakuṁbhas.* The square *antarāḷa* contains a small Nandi. Its broad door consists of five *śākhas,* which continue on the lintel also. Raised rectangular block at the centre of the lintel is decorated with Gajalakshmi. At the base are *pūrṇakuṁbhas.*

Partly covered *sabhāmanṭapa* stands on four central pillars on the raised floor at the centre and corresponding pillars on the sides. The central pillars are of square type consisting of a moulded base, a shaft containing lower square block, octagonal middle portion, upper square block and top shaped like upper half of a pot, disc capital, square abacus with convex base, and corbels with sloping undersides. Remaining pillars are also of square type with plain base, shaft consisting of two square and two octagonal blocks, and corbels with sloping undersides. There are two niches, one each in the north and south walls, in front of the *antarāḷa.* These deep niches are formed by an *adhishṭhāna* of *padma,* plain door jambs and a *kapōta* with sloping top with projections at the centre and at the corners. The partly covered *sabhamanṭapa* is further covered with modern wall of rubble and mud, leaving three entrances on three sides.

No. 8

PLACE: **HAMPI,** Hospet Taluk.

NAME: **KAMPILARAYA TEMPLE**[15] (Figs. 16-17, Pls. 166-171).

LOCATION: On Hemakuta hill.

ORIENTATION: Facing north.

DEDICATION: Siva.

DATE: First quarter of 14th century.

DYNASTIC AFFILIATION: Kampilaraya of Kummata.

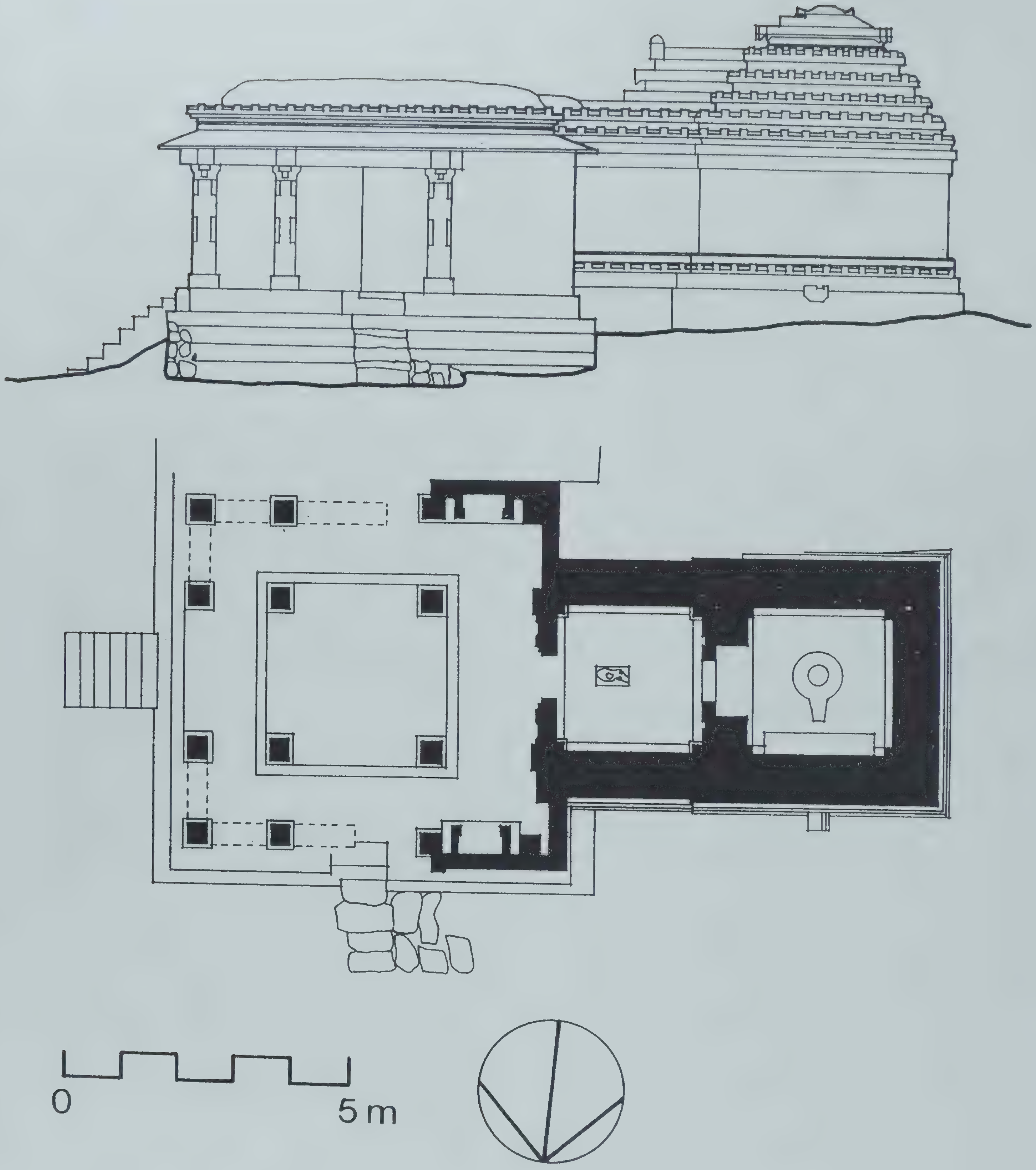

Fig. 15. Hampi Isvara (Mulavirupaksha), Plan.

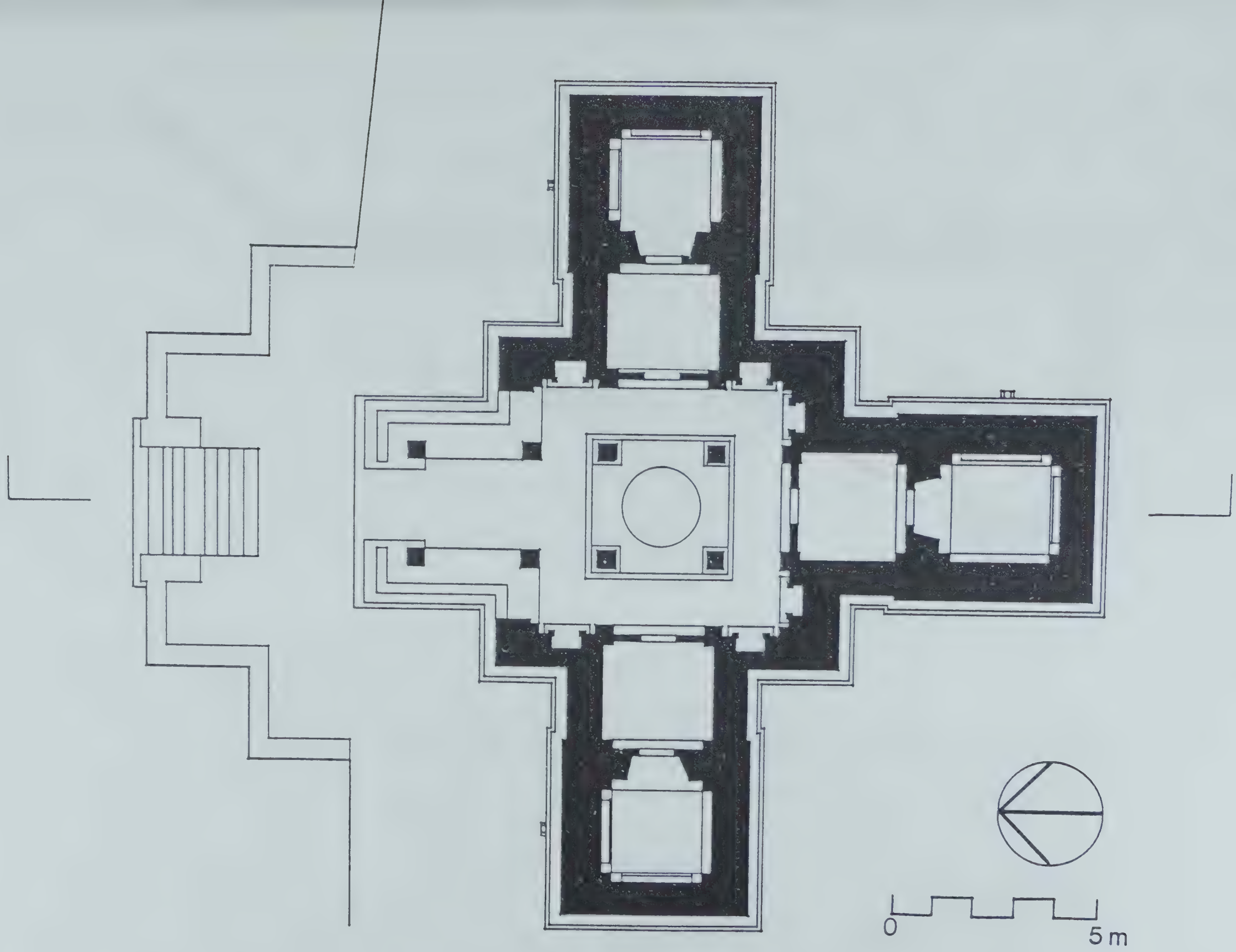

Fig. 16. Hampi Kampilaraya, Plan.

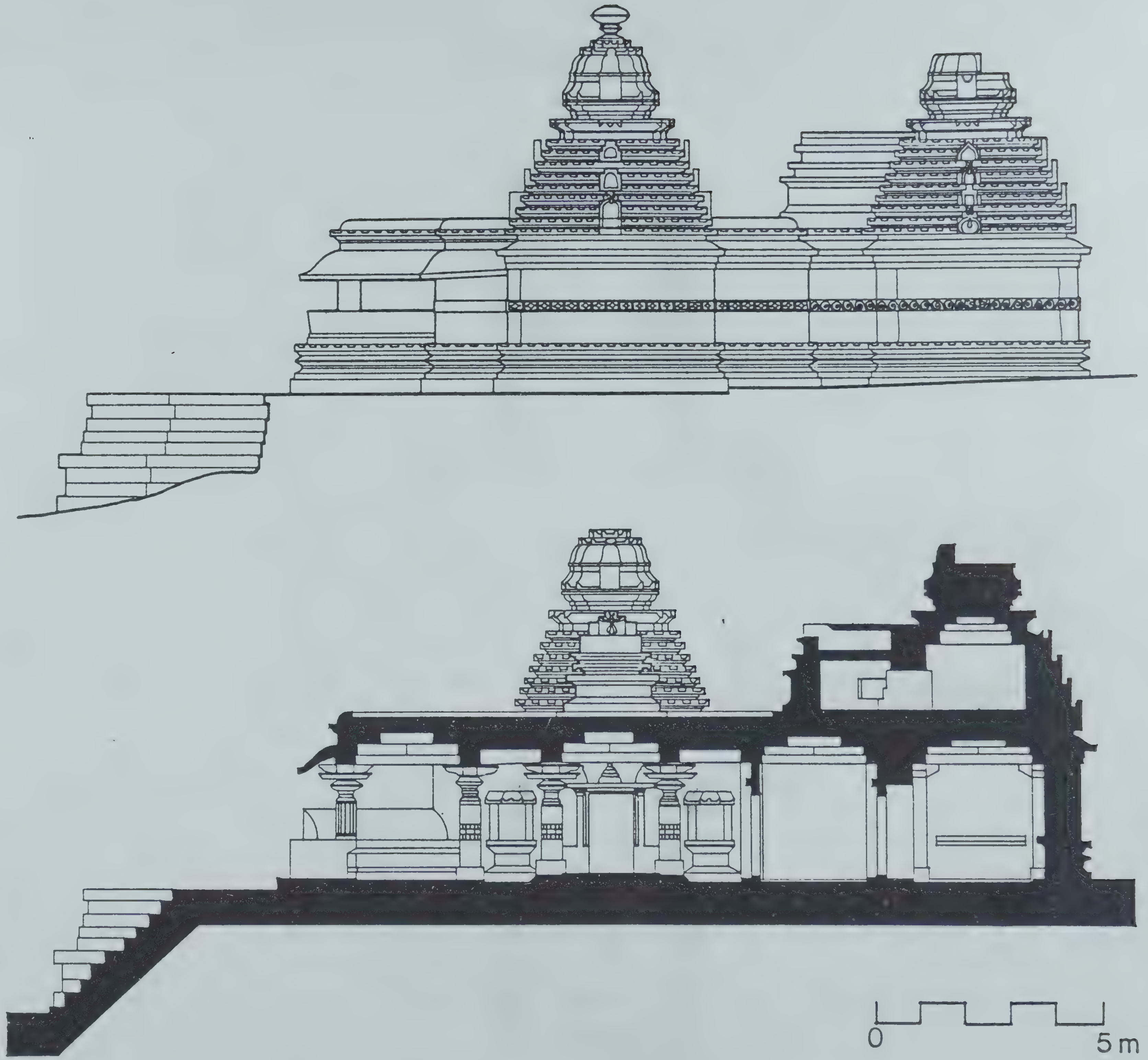

Fig. 17. Hampi Kampilaraya, Elevation and Section.

TYPE: *Kaḷinga*.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[16] on the pillar against the east wall of the *sabhāmanṭapa* records that Vira Kampiladeva, son of Mummadi Singeya Nayaka, built the Sivalaya and installed three Lingas in it.

PLAN: It is a *trikūṭa* temple consisting of three *garbhagṛihas,* each with an *antarāḷa,* on the east, south and west, all opening into a common *sabhāmanṭapa,* and an open *mukhamanṭapa* on the north.

ELEVATION (Pls. 166-169): The *adhishṭhāna* of the temple consists of an *upāna,* a *jagati* with *padma* moulding on upper side, a thin *tripaṭṭa kumuda* with very narrow vertical face, and a *kapōta* with dentil decoration on the top and *padma* moulding below. The wall is plain with a horizontal band in the middle, decorated with square flowers interspersed by pilaster motifs (Pl. 167) on the east and west *garbhagṛihas* and a band of scrolls containing human figures within the scrolls issued from *kīrtimukhas* (Pl. 168) on the south *garbhagṛiha.* The wall ends with a horizontal course with raised upper zone. Above is a projecting eave with curvilinear section. The eave on the *mukhamanṭapa* is very large and overhanging. The superstructures in *Kaḷinga* form consist of nine diminishing *kapōta* courses with dentil decorations forming stepped pyramids. At the top are a *padma* with corner projections, a square *grīva* and a square *śikhara* with projections on four sides. Only a part of *stupi* is seen on the west *garbhagṛiha*. The *stupis* of the east and south *garbhagṛihas* are missing. Each superstructure has a *sukanāsi* projection in the front. The front side of the *sukanāsi* is decorated with a *kūḍu* and a *kīrtimukha.* The remaining sides of the superstructures are decorated with *kūḍus* containing figures with *kīrtimukhas* at the top. The figures are carved on projecting vertical slabs at the centre of the superstructures forming a vertical row on each side. These figures include Siva, dancing Siva, Bhairava, Vishnu, Narasimha, Ugra-Narasimha, Yoga-Narasimha, Surya, Brahma etc.

INTERIOR: The south *garbhagṛiha* is square and empty. Its door is of plain *śākhas.* There is space at the centre of the lintel for carving a figure, but left uncarved. The *antarāḷa* door has *pūrṇakuṁbhas* at the base and the pilaster *śākha* supports the eave above the lintel. The lintel is very narrow and space at the centre is left blank. The projecting eave has dentil decorations. Above the eave are three miniature replicas of superstructures of temples. The central one is of stylised *Drāviḍa* type and those on the sides are of *Nāgara* type. The east and west *garbhagṛihas* and *antarāḷas* are similar to those on the south.

The *sabhāmanṭapa* is open in the front. It consists of four pillars of square type at the centre (Pl. 170) and two more in the front. It is covered with *kakshāsana* in the front. There are six *dēvakōshṭhas,* two each in the east, south and west walls. Each *dēvakōshṭha* (Pl. 171) has base with *padma, kaṇṭha* and another *padma,* pilasters flanking the opening, eave at the top and *Kaḷinga* turret above. The *dēvakōshṭhas* in the west wall have *Drāviḍa* turret at the centre flanked by *Nāgara* turrets. The east beam on the south-east pillar is short of length and is supported by an additional plain pillar set against the wall.

The *mukhamanṭapa* stands on four pillars and is open in the front. The shaft of the pillars on the east is divided into lower square block and upper block with sixteen fluted sides, containing leaf decorations on lower part. The *mukhamanṭapa* has *kakshāsana.* There is a *pūrṇakuṁbha* on the north side of the *kakshāsana.*

No. 9

PLACE: **HAMPI,** Hospet Taluk.

NAME: **TEMPLE NORTH OF MANMATHAKUNDA**[17] (Pls. 172-174).

LOCATION: North of Manmathakunda.

ORIENTATION: Facing west.

DEDICATION: Saiva.

DATE: Second half of 13th century.

DYNASTIC AFFILIATION: -.

TYPE: *Kaḷinga.*

MATERIAL: Granite.

INSCRIPTIONS: Nil.

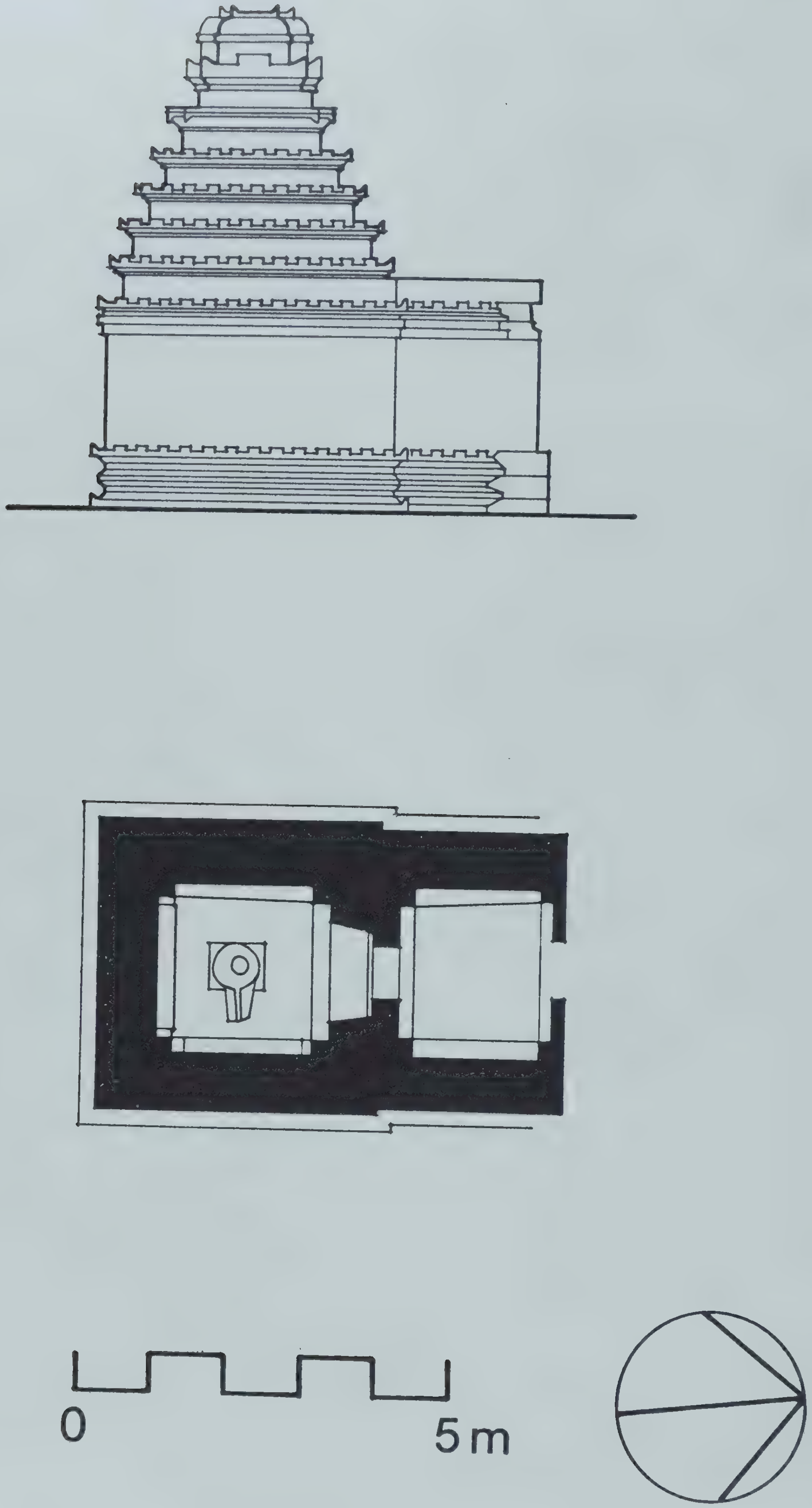

Fig. 18. Hampi Temple West of Manmathakunda, Plan.

PLAN: This temple consists of only a *garbhagṛiha* and an *antarāḷa* (*sabhāmanṭapa* dilapidated).

ELEVATION (Pl. 172): The *adhishṭhāna* of this temple consists of an *upāna*, a *padma*, a lenticular *kumuda* and a *kapōta* with dentil projections. The plain wall has a horizontal band at the centre, decorated with creeper scrolls. Above is a *kapōta* with sloping top containing dentil projections. Above it are four tiers of *Kaḷinga* superstructure. Each tier has a recessed *kanṭha* and a *kapōta*. At the top are *kanṭha* and *padma*. The *śikhara* is missing. The *sukanāsi* projecting in the front is partly dilapidated.

INTERIOR: The *antarāḷa* door (Pl. 173) consists of three plain *śākhas* with boldly carved *pūrṇakumbha* at the base. All the *śākhas* continue on the lintel. At the centre of the lintel is Gajalakshmi without block. The square *antarāḷa* contains a small Nandi. The *garbhagṛiha* door is similar to that of the *antarāḷa* but has plain *lalāṭa* and *dvārapālas* at the base. The *dvārapāla* on the left, standing cross-legged, is holding *triśūla* and staff in the upper hands, and bent sword and *kapāla* in the lower hands (Pl. 174), while that on the right also standing cross-legged, holds *śankha*(?) and *ḍamaru* in the upper hands, and *vajra* and *gada* in the lower hands. The square *garbhagṛiha* contains a single course of large square *pīṭha*.

No. 10

PLACE: **HAMPI,** Hospet Taluk.

NAME: **TEMPLE WEST OF MANMATHAKUNDA**[18] (Fig. 18; Pls. 175-176).

LOCATION: West of Manmathakunda.

ORIENTATION: Facing north.

DEDICATION: Siva.

DATE: 1199 A.D.

DYNASTIC AFFILIATION: Sindas of Kurugod.

TYPE: *Kaḷinga.*

MATERIAL: Granite.

INSCRIPTIONS: Inscription[19] dated 1199 A.D. in the reign of Kalidevarasa, who was ruling from Kurugod, set up in the Durga temple, refers to the construction of Immadi Rachamallesvara temple by Rachayya.

PLAN (Fig. 18): It consists of a *garbhagṛiha* on the west, a *sabhāmanṭapa* and a broad *ankaṇa* on the south of the *sabhāmanṭapa* connecting another set of *antarāḷa* and *garbhagṛiha* on the south.

ELEVATION (Pls. 175-176): The exterior of the west *garbhagṛiha* is covered with other structures. The *adhishṭhāna* of the south *garbhagṛiha* consists of a *padma*, a lenticular *kumuda* with flat edge, a *kapōta* with sloping top containing dentil projections. The *kapōta* above the plain wall has *padma* moulding below and sloping top with dentil projections. The superstructure of the *Kaḷinga* type is of four tiers, each consisting of a recessed *kanṭha* and a *kapōta* with curved *padma* below and sloping top with dentil decorations. Above are square *grīva, padma* and *śikhara*. There is no *sukanāsi.*

Front wall of the *sabhāmanṭapa* is plain and has projecting, angled eave. It is a later addition. The *sabhāmanṭapa* door is plain with three *śākhas*, of which the central is raised. The lower portion of the jambs and the *lalāṭa* block are plain. All the *śākhas* continue on the lintel.

INTERIOR: Four pillars in the *sabhāmanṭapa* are of square type. Door of the west *garbhagṛiha* is of three plain *śākhas* (raised central *śākha* flanked by a sloping *śākha* on either side). At the base are *pūrṇakumbhas.* All the *śākhas* continue on the lintel. The *lalāṭa* block has roughly carved Gajalakshmi. To the south of the *sabhāmanṭapa* is another *ankaṇa* with two simple plain pillars. Door of the south *antarāḷa* is similar to that of the *garbhagṛiha* on the west, but has plain *lalāṭa*. The south *garbhagṛiha* door is similar with plain *lalāṭa* and plain base.

The south *garbhagṛiha* with *Kaḷinga* type of superstructure is similar to the temples in Kurugod. The inscription mentioned above refers to the construction of this portion of the temple. The remaining portion of the temple is renovated at a later date.

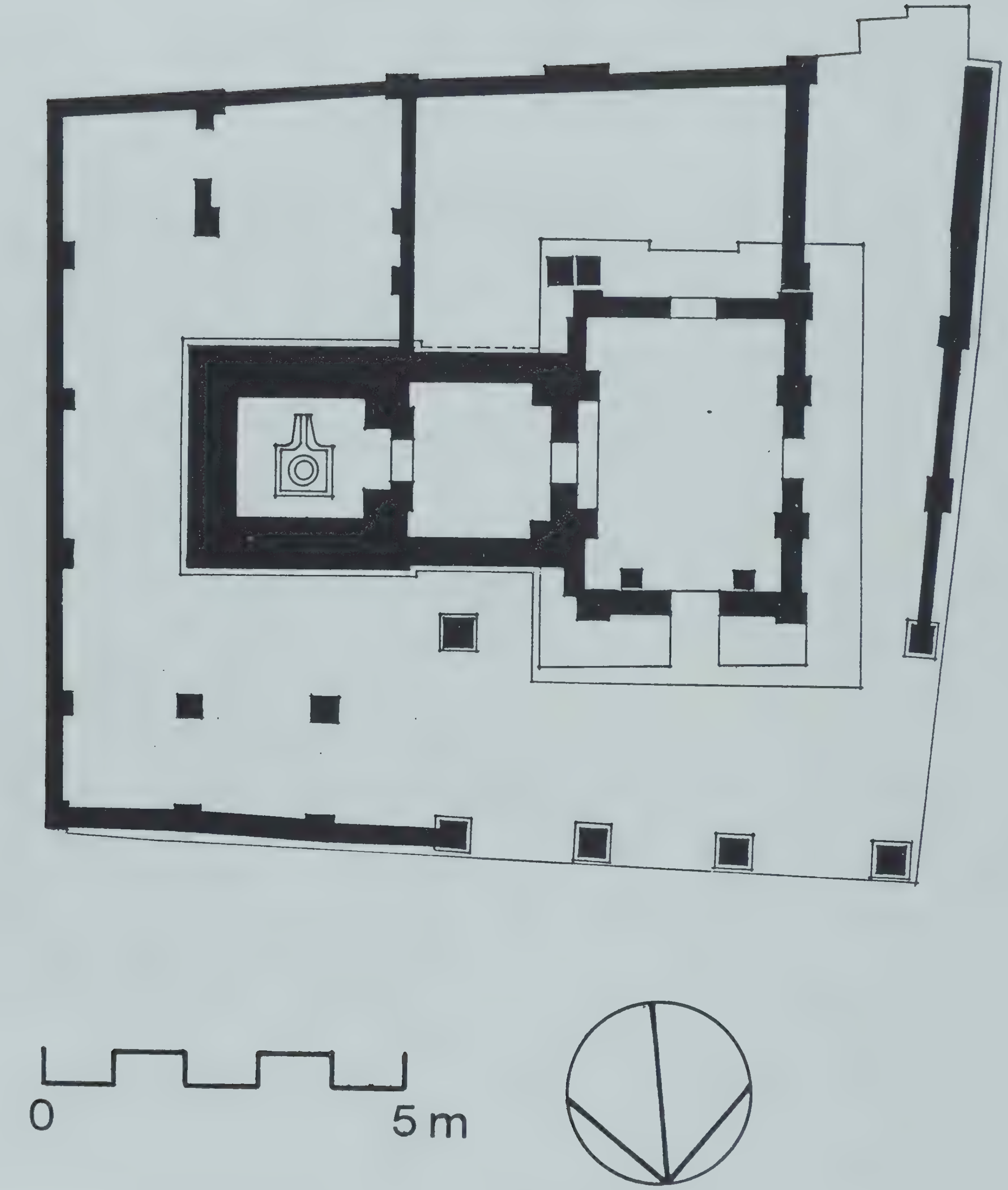

Fig. 19. Hampi Temple West of South Gate on Hemakuta, Plan (with later additions).

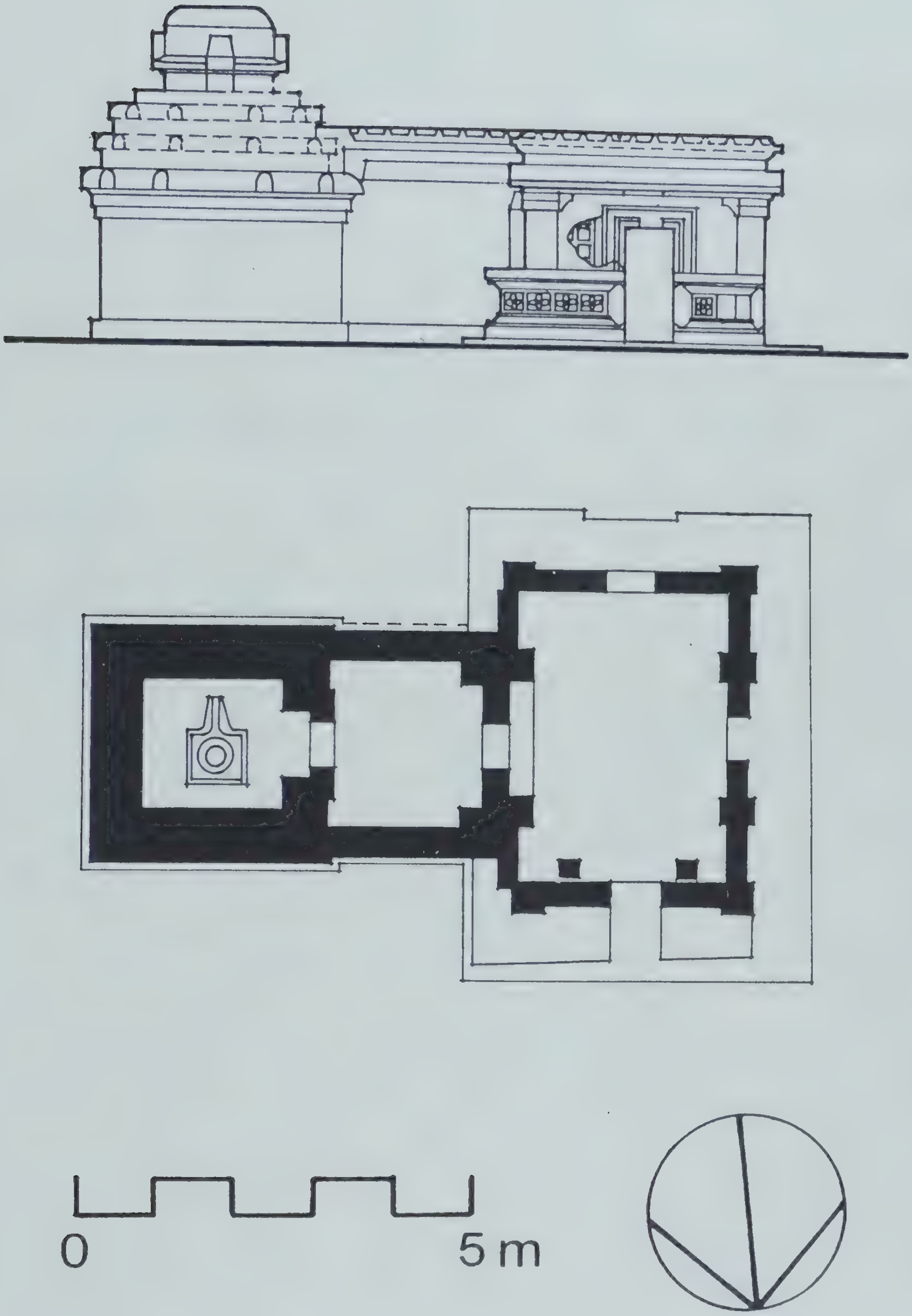

Fig. 20. Hampi Temple West of South Gate on Hemakuta, Elevation and Plan (without later additions).

No. 11

PLACE: **HAMPI,** Hospet Taluk.

NAME: **TEMPLE WEST OF SOUTH GATE ON HEMAKUTA**[20] (Figs. 19-20, Pls. 177-178).

LOCATION: West of south gate on Hemakuta.

ORIENTATION: Facing west.

DEDICATION: Siva.

DATE: Second half of 12th century.

TYPE: *Kaḷinga.*

DYNASTIC AFFILIATION: -.

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN (Figs. 19-20): It consists of a *garbhagṛiha,* an *antarāḷa* and a *sabhāmanṭapa.* A *pradakshiṇāpatha* is added subsequently.

ELEVATION (Pls. 177-178): Only a projecting plain course of the buried *adhishṭhāna* is seen. The *kapōta* projects a little over the plain wall. The superstructure of *Kaḷinga* type is covered in the *pradakshiṇa* roof added later. The *sabhāmanṭapa* has *kakshāsana* on the north, consisting of a *padma*, a *kanṭha* decorated with square flowers and another *padma.* Above the *sabhāmanṭapa* wall is a sloping projected eave.

INTERIOR: The *sabhāmanṭapa* is very small consisting of three bays without pillars. There are three doors on three sides. The north door has plain mouldings which also continue on the lintel. Raised small *lalāṭa* block on its lintel is plain. On either side of this door is a blind *jāla-vātāyana* inset with square flowers. The *jāla-vātāyanas* are plastered. The west door also consists of three plain *śākhas,* of which the central is raised. All the *śākhas* continue on the lintel and the *lalāṭa* at the centre of the lintel is plain. At the base are *pūrṇakuṁbhas.* The south door is similar to that on the west. The north and south bays of the *sabhāmanṭapa* are very narrow. The *antarāḷa* door is similar to the east door of the *sabhāmanṭapa* but has no *pūrṇakuṁbhas.* The *garbhagṛiha* door is similar to that of the *antarāḷa* with an addition of a curved *śākha* decorated with petals on the outer side. The square *garbhagṛiha* has a Linga on a square *pīṭha* of single course.

No. 12

PLACE: **HAMPI,** Hospet Taluk.

NAME: **TEMPLE EAST OF KAMPILARAYA TEMPLE**[21] (Fig. 21, Pl. 179).

LOCATION: On Hemakuta hill.

ORIENTATION: Facing north.

DEDICATION: Siva.

DATE: First quarter of 14th century.

DYNASTIC AFFILIATION: -.

TYPE: *Kaḷinga.*

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN: This temple consists of three *garbhagṛihas,* each with an *antarāḷa,* on the east, south and west, a *sabhāmanṭapa,* and a *mukhamanṭapa.*

ELEVATION (Pl. 179): The *adhishṭhāna* of the temple consists of an *upāna,* a *padma,* a lenticular *kumuda* with flat edge, and a *kapōta* with dentil decorations on the top. Its plain wall, with a horizontal raised band in the middle, ends with a simple course with raised upper zone. The overhanging eave over the *garbhagṛiha* is curvilinear with cavity on the underside. The eave over the *sabhamanṭapa* and the *mukhamanṭapa* is similar but is large and more overhanging. Above is a *kapōta*-like course all over the temple with curved underside and sloping top containing dentil projections. The superstructure in *Kaḷinga* form consists of eight similar receding *kapōta* courses. On three sides, excluding the front side, the alternate courses have a carved slab. Over these courses are a recessed vertical *kanṭha,* a *padma,* another recessed *kanṭha* and a square *śikhara* with projections. The *stūpis* over all the *garbhagṛihas* are missing. The carvings at the centre of each side of the superstructures include Siva, Ganesa, Vishnu, Narasimha, Surya, Kali, Yaksha, flying Gandharva etc. Each of the above figures is encased in a *tōraṇa* ending in a *kīrtimukha* at the top. All the *garbhagṛihas* have *sukanāsi* projection, consisting of a plain course, a *padma,* a *kanṭha,* a *kapōta,* two courses of *padma* and vaulted roof. There is no carved figure on the

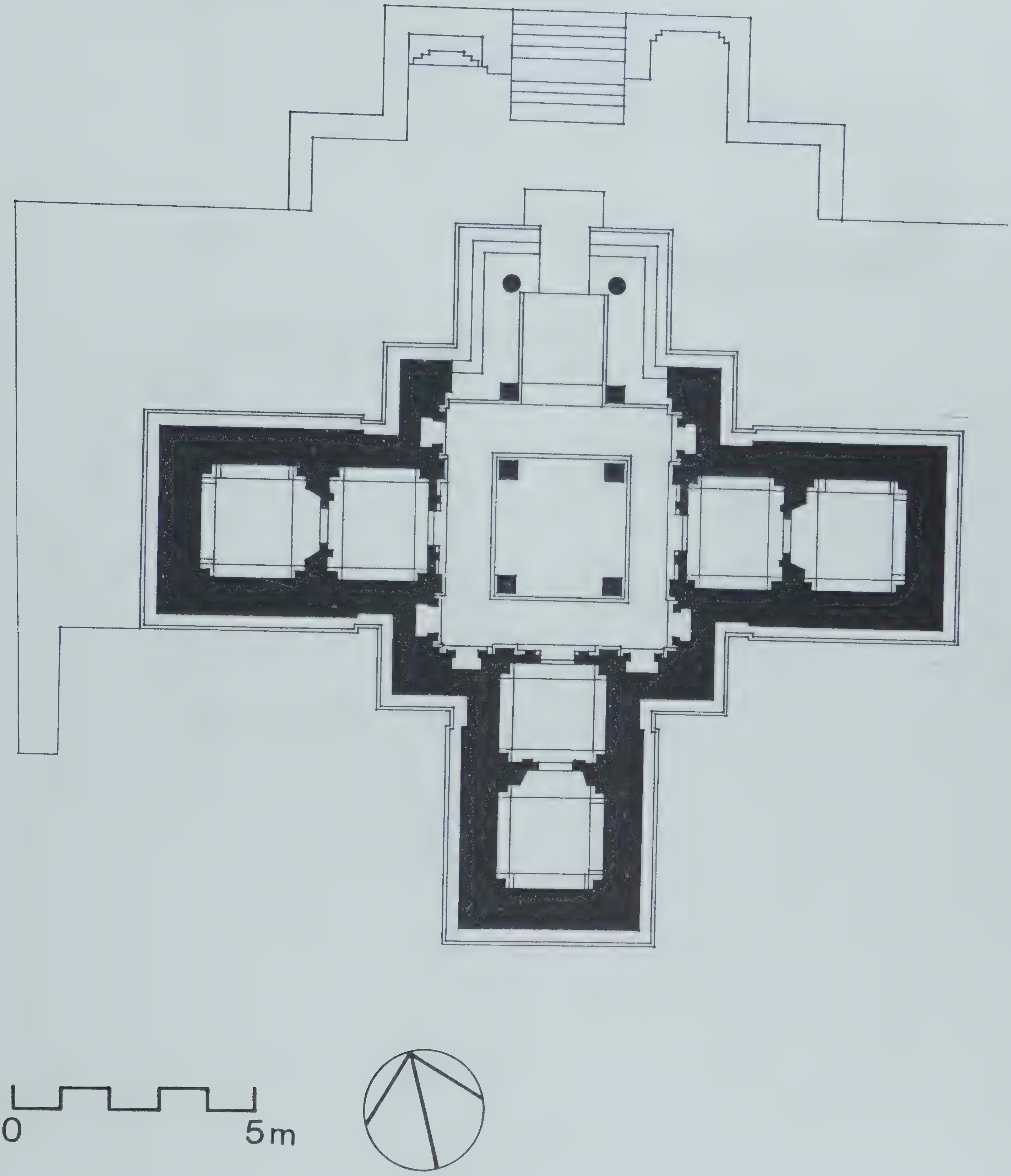

Fig. 21. Hampi Temple East of Kampilaraya Temple,

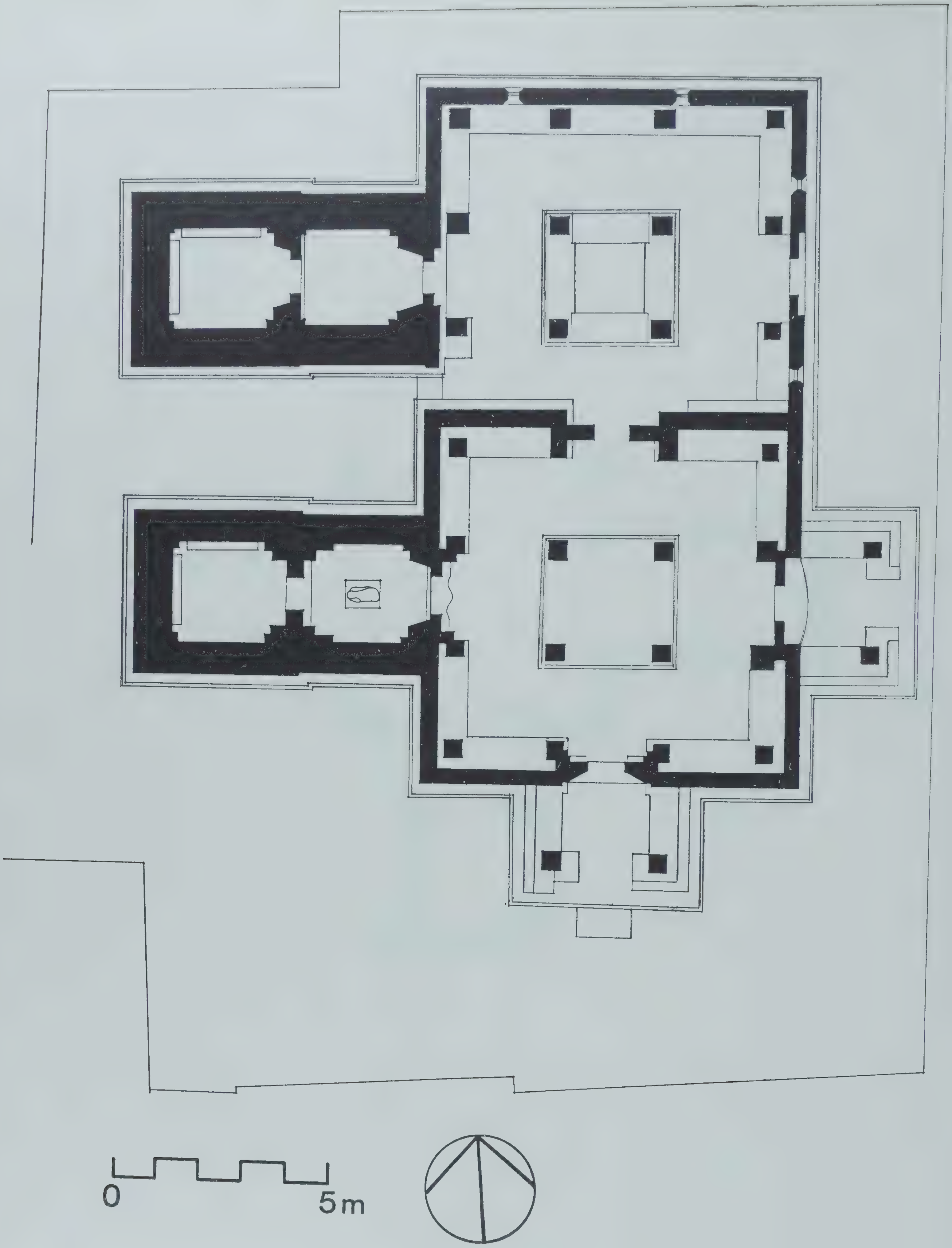

Fig. 22. Hampi Twin Temples, Plan.

front side, but all the mouldings of the courses continue on this side also, and at the top is a *kīrtimukha.*

INTERIOR: The south *garbhagṛiha* is square. Its door consists of six uncarved plain *śākhas* which continue on the lintel also. The *lalata* block and bases of the jambs are also uncarved. The *antarāḷa* is oblong. Its door jambs are similar to those of the *garbhagṛiha.* There is a prominently projected eave above the door. The pediment is decorated with two turrets of *Nāgara* type and another turret of *Kaḷinga* type, interspersed by *kūḍus* containing seated figures and *kīrtimukhas* at the top.

The east *garbhagṛiha* is similar to that on the south. Its *antarāḷa* door is similar to that on the south. Its pediment is decorated with two *Nagara* turrets and a *Kaḷinga* turret. The west *garbhagṛiha* is also similar to that on the south. Its *antarāḷa* door is similar to that on the south except that the pediment is decorated with a relief sculpture of Ganesa at the centre flanked by two *Nāgara* turrets. All the *garbhagṛihas* are empty.

The *sabhāmanṭapa* consists of four pillars of square type on raised floor at the centre. There are six niches, two each in the east, south and west walls. The deep niches have *adhisṭhāna* consisting of a *padma,* a *kanṭha* and another *padma,* plain door jambs, projected eave and pediment decorated with turrets carved on the wall in very low relief. The turrets consist of only a *padma,* a *kanṭha* and a square *śikhara.* All the niches are empty. The open front side of the *sabhāmanṭapa* is covered with *kakshāsana.*

The *mukhamanṭapa* consists of four pillars. The pillars on the south are of square type. The middle and upper portion of the shaft of the pillars on the north are replaced by sixteen-sided flutings. The *mukhamanṭapa* has *kakshāsana* consisting of a *padma,* a *kanṭha,* another *padma* and a sloping backrest. This temple is similar to the Kampilaraya temple.

No. 13

PLACE: **HAMPI,** Hospet Taluk.

NAME: **TWIN TEMPLES**[22] (Fig. 22; Pls. 180-186).

LOCATION: On Hemakuta hill.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Beginning of second quarter of 14th century.

DYNASTIC AFFILIATION: -.

TYPE: *Kaḷinga.*

MATERIAL: Granite.

INSCRIPTIONS: Nil.

SOUTH TEMPLE: PLAN (Fig. 22): This temple consisting of a *garbhagṛiha,* an *antarāḷa* and a *sabhāmanṭapa* with three doors is earlier. Subsequently another temple consisting of a *garbhagṛiha,* an *antarāḷa* and a *sabhāmanṭapa* has been added on the north. North wall of the *sabhāmanṭapa* of the earlier temple serves as the south wall of the later temple. This wall has *adhisṭhāna* mouldings on the north (i.e. exterior of the early temple and interior of the later temple).

ELEVATION (Pl. 180): The *adhishṭhāna* of the earlier temple consists of an *upāna,* a *padma,* a lenticular *kumuda* with flat edge, and a *kapōta* with dentil decorations on the top. Its wall does not have pilaster decorations. In the middle is a horizontal raised band decorated with square flowers interspersed by narrow vertical pilaster-like designs. Some portion of the same horizontal band is also decorated with creeper scrolls. On the upper half of the *antarāḷa* wall on the north, are figures of a man worshipping Linga and an animal with bust of bearded man wearing *kirīṭa* in the posture of performing *ārati* (waving lamp) to the Linga. There is an elephant, striding forward, on the wall on either side of the south door of the *sabhāmanṭapa.* The wall ends with a horizontal course with projected upper zone. The underside of the eave over the *garbhagṛiha* wall is flat but has curved top. Eave over the *sabhāmanṭapa* and the *mukhamanṭapa* is large, deep and curvilinear in section.

The superstructure rises directly above the eave. It consists of seven receding tiers, each of a single course with curvilinear projected underside and sloping top decorated with dentil decorations. Above are a *padma* moulding, a square *kanṭha* and a square *śikhara* with projections. The *kaḷaśa* at the top is missing. On each side of the superstructure are two projected slabs containing plain *kūḍus* with *kīrtimukha* at the top. The *śikhara* is decorated with a *kīrtimukha* on each side. The *sukanāsi* projects on the east and has no carvings on the front face. A vertical course rises above the eave of the *sabhāmanṭapa* and the *mukhamanṭapa*. Over this is a course similar to the tiers of the superstructure. At the top is a course with curved top.

INTERIOR: The square *garbhagṛiha* is empty. Its door consists of six plain *śākhas.* At the base are *pūrnakuṁbhas.* All the *śākhas* continue on the lintel. The *lalāṭa* on the lintel is plain. The square *antarāla* contains a couchant Nandi. Its door (Pl. 184) consists of six *śākhas* decorated with creeper, petals, plain band, petals, creeper, and petals. All the *śākhas* continue on the lintel. The *lalāṭa* at the centre of the lintel is decorated with seated Lakshmi holding lotuses in upper hands, lower right hand held in *abhayamudra* while the object held in the left hand is indistinct. She is flanked by two female *chauri*-bearers. At the base are *dvārapālas* holding *triśūla, ḍamaru* in upper hands and *gada* in one of the lower hands. The lower right hand of the *dvārapāla* on the left side is in *abhayamudra* while the left hand of the *dvārapāla* on the right side is *katyāvalaṁbita*.

The *sabhāmanṭapa* contains four pillars on raised floor at the centre and corresponding pillars along the four walls, placed on *kakshāsana.* The central pillars (Pl. 186) consist of moulded base, shaft with lower square block containing carvings, 8-16-8-16-8-sided middle portion, upper square block with carvings, and top shaped in the form of upper half of a pot, disc capital, square abacus with convex base, and corbels with sloping undersides with a central projection. The middle portion of the shaft of the south-east pillar is 8-16-circular-8-circular-8-16-8-sided and that of the north-east pillar is sixteen sided with a band of creeper scrolls at the centre. The two northern pillars have chain decoration on the neck of the pot at the top of the shaft. The corbels of the two pillars on the north are of scroll type. Top projection on the upper square blocks is decorated with a flower or *kūḍu* with *kīrtimukha*. The carvings on the lower and upper blocks include Ganesa, Mahishasuramardini, Sarasvati, Lakshmi, man seated on fish, huntress, man removing thorn from the sole of huntress, man holding sword and seated on tiger, men in acrobatics, dancers and musicians, birds, composite *makara*-bird, lady-bird, and floral medallions. Remaining pillars set on *kakshāsana* do not have a base and consist of a shaft with square, octagonal and square blocks, pot top and corbels with sloping underside with central projection. The *kakshāsana* on all sides is of two plain courses.

The north door of the *sabhāmanṭapa* consists of five plain *śākhas* (Pl. 183). At the base are Saiva *dvārapālas.* At the centre of the lintel is a raised block decorated with figures of Ganesa and crudely carved mouse. North side of north wall of the *sabhāmanṭapa* has exterior details of the *adhishṭhāna* and a horizontal band on the middle portion of the wall. On this wall, east of the door, is carved a large figure depicting Linga being worshipped by two elephants, one offering a lotus and the other ringing a bell.

At the base of the south door (Pl. 181) of the *sabhāmanṭapa* are Saiva *dvārapālas.* The one on the left stands in usual posture turning towards the entrance, keeping his right leg on the bulb of *gada.* He holds snake and *triśūla* in the upper hands while the lower left hand rests on *gada* and the lower right hand is held in *abhayamudra*. The *dvārapāla* on the right stands in an unusual posture of marching forward. His body is balanced on the right leg and the left leg is being lifted (Pl. 182). Only the toes of the left leg are touching the ground. Another interesting point is that he is carrying *gada* keeping across the shoulders, held in upper hands. He holds *ḍamaru* in the lower right hand and the left hand is kept on the waist. Remaining portion of the jambs is divided into five projected and recessed *śākhas* decorated with plain band, petals, plain band, creeper, and petals. All the five *śākhas* are continued on the lintel. At the centre of the lintel is a square block decorated with circular flower. There is no pediment. The south *mukhamanṭapa* stands on two pillars. It has the *kakshāsana* with sloping backrest. The pillars are dwarf and placed on the *kakshāsana.* Their shaft consists of lower square block and the circular portion with flutings and pot top. The lower portion of the east door of the *sabhāmanṭapa* meant for *dvārapālas* is plain and four recessed and projected *śākhas* on the jambs are also uncarved. The central block on the lintel is also plain and is not regular in shape. There is no pediment. The east *mukhamanṭapa* is similar to that on the south except that the upper portion of the shaft of the pillar is twelve-sided.

NORTH TEMPLE: PLAN: This portion also consists of a *garbhagṛiha,* an *antarāḷa* and a *sabhāmanṭapa,* but has no *mukhamanṭapas.*

ELEVATION: The exterior of the temple including the superstructure is similar to that of the temple on the south.

INTERIOR: The *garbhagṛiha* and the *antarala* are empty and are similar to those of the temple on the south. The *antarāḷa* door has plain *śākhas* and uncarved *lalāṭa.*

The *sabhāmanṭapa* has an entrance on the east. There is another narrow gap in the west wall on the southern side of the *antarāḷa* door. There are five latticed windows, three in the north wall and two in the east wall. The *sabhāmanṭapa* has four central pillars on the raised central floor and corresponding pillars set on the *kakshāsana* against the east, north and west walls. The central pillars (Pl. 185) and the corresponding pilasters against the walls are similar to those in the *sabhāmanṭapa* of the temple on the south. The corbels of the central pillars are of scroll type and those of corresponding pillars have sloping undersides. The middle portion of the south-east pillar is 8-32-8-32-8-sided. The figures on the central pillars include man seated on fish, dancers and musicians, lady watering a swan from her wet hair, hunters, birds, monkey, deer, *makara* and floral medallions. The *sabhāmanṭapa* has *kakshāsana* of two plain courses against the east, north and west walls. There is no *kakshāsana* against the south wall, because the latter has *adhishṭhāna* mouldings. The east door of the *sabhāmanṭapa* is also of plain *śākhas* and plain *lalāṭa.*

No. 14

PLACE: **HIREHADAGALI,** Hadagali Taluk.

NAME: **KALLESVARA TEMPLE**[23] (Fig. 23; Pls. 187-206).

LOCATION: South-west of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: 1057 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: *Vēsara.*

MATERIAL: Schist.

INSCRIPTIONS: Inscription[24] dated 1057 A.D. in the reign of Chalukya king Trailokyamalladeva, set up in front of the temple, records that Demarasa, a *mahāmātya,* had built the temple of the god Demesvara. It also mentions that Udayaditya caused the temple to be built under the orders of Demarasa. Another inscription[25] set up in the same place, belonging to the reign of Hoysaḷa king Ballala, records donations to the same god. A damaged inscription[26] set up near the south *mukhamanṭapa* mentions *mahāmaṇḍalēsvara* Vira-Pandya-deva. It refers to a grant of land for the merit of Vikrama-Pandya's wife and daughter. Inscription[27] on the pedestal of the sculpture of Sarasvati compares a man to Vainateya, Anjaneya and Kartikeya.

PLAN (Fig. 23): The temple consists of a *garbhagṛiha,* an *antarāḷa,* a *sabhāmanṭapa,* another *garbhagṛiha* on the north, and *mukhamanṭapa* on the south. The *sabhāmanṭapa* also has entrance on the east. Portion east of the *sabhāmanṭapa* is dilapidated. There is a detached *Nandimanṭapa* on the east.

ELEVATION (Pls. 187-192): The *adhishṭhāna* consists of an *upāna*, a high *padma*, a *kumuda* with lenticular edge, and a *kapōta* decorated with *kūdu-kīrtimukha* designs. Above is a course depicting ends of rafters decorated with *makara* heads and festoons. Large slabs containing Dikpalas (Pl. 190) are set against the *adhishṭhāna* of the west *garbhagṛiha.* Each slab contains a Dikpala riding his vehicle carved

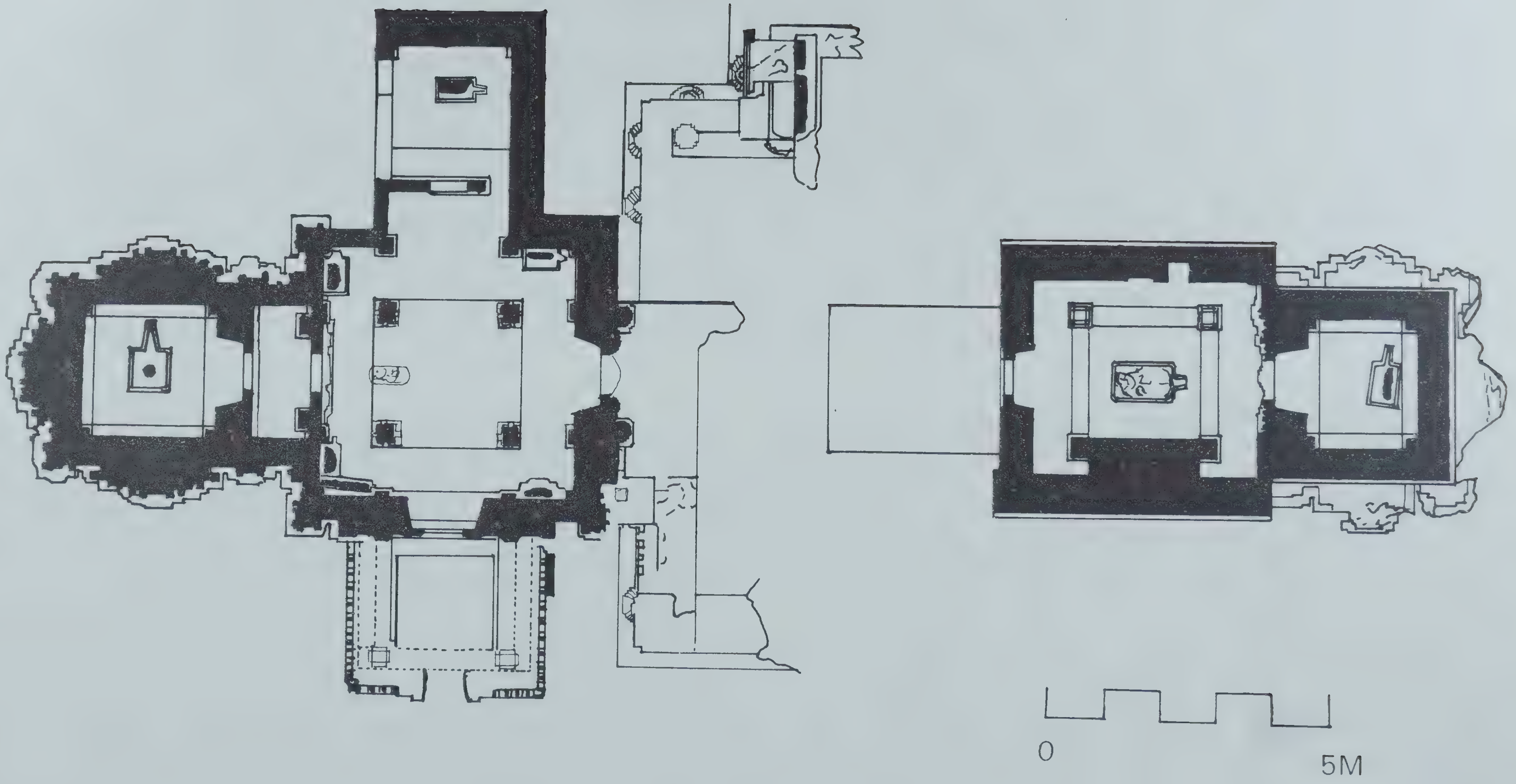

Fig. 23. Hirehadagali Kallesvara, Plan (After Rea).

within a *kūḍu* with *kīrtimukha* at the top. This is again framed in a *tōraṇa* supported by pilasters and ending in *kīrtimukha*. The *adhishṭhāna* of the south *mukhamanṭapa* is similar up to the *kapōta* but here the *kapōta* is decorated with hanging festoons.

The wall (Pl. 188) is divided into projections and recesses. On projections are projected niches and in the recesses are small projected niches. These are again framed in *makara tōraṇa* on two pilasters ending in *kīrtimukha* (Pl. 191). Below the *kīrtimukha* in recesses are circular medallions containing figures of Indra, Siva, Parvati, Lakshmi, lion etc.

The *garbhagṛiha* walls have prominently projected broad niches, three on each side. The base and the eave of the niches are projected prominently. These are very minutely carved. There is a socket in each of these niches for holding a separate sculpture. All these are now empty. Above the base is a *kakshāsana* like moulding. Above the eave of these niches are turrets of *Vēsara* type. Above these niches are *makara tōraṇas* ending in *kīrtimukhas.* All the *makara tōraṇas* in this temple are delicately carved and detached from the wall, but mutilated.

On either side of the central niche on the *garbhagṛiha* wall are three small projected niches, each looking as if a separate unit is attached to the wall, showing its three sides and the fourth side attached to the wall. Each of these miniature projected shrines consists of *adhishṭhāna*, supported by a branch of creeper emerging from tall pilaster, *kakshāsana,* pillars, eave and turrets of different types (Pl. 189). There are small square sockets on upper side of the *kakshāsana* and on underside .of the eave for inserting wooden or metal bars which may have served as screen. These miniature projected shrines are seen only in this temple and not in any other temples.

From the upper part of the long square and round pilasters dividing the wall, emerge branches of creeper forming base with socket for supporting bracket figures (Pl. 192). There are sockets on underside of the eave for holding the top of these bracket figures. These projections from pilasters are seen only in this temple. The eave of the temple is prominently projecting and is decorated with finely carved festoon hangings.

Below the broad and small niches are lions carved almost in round, supporting niches. Inside each niche are seen two standing deities, one on each side. These deities depict standing Siva holding *triśūla, ḍamaru, phala* and *akshamāla* in *varadahasta* on the south wall, standing Surya holding lotuses in two hands on the west wall, and Vishnu on the north wall. On the south-east corner of the east wall of the *sabhāmanṭapa* is a figure of Bhairava (mutilated) holding a chain from which a human head is suspended. This figure is within a pair of pilasters supporting the turret on the projection. Similarly on the south-east corner of the south wall is another figure of Bhairava in usual form.

Above the eave of the wall of the *āditala* rises *prastara* consisting of a *kapōta* moulding decorated with filled in *kūḍu-kīrtimukhas* containing figures of Parvati, Bhairava, wrestlers etc., another course depicting ends of rafters decorated with *makara* heads, *kīrtimukhas,* elephants and floral motifs, and next course consisting of miniature *kūṭa-śikharas,* decorated with *kīrtimukhas* filled with female figures in different postures. Next course is like *padma*. Above this are *kūṭa-śikharas* and *śāla-śikharas* separated by *panjaras.* These are decorated with figures of dancing Siva, Vishnu, Varaha, Yaksha, Yakshi, flying Gandharvas, elephants, couples, floral motifs etc. This *prastara* also continues on the *sabhāmanṭapa* and the *mukhamanṭapa.* Next two storeys are similar in outline to the lower with all elements except wall decorations. The square *śikhara* is topped by a stone *kaḷaśa.*

INTERIOR: The west *garbhagṛiha* is square. There is a wide niche at the top of the back wall. The ceiling of the *garbhagṛiha* is of two rotated squares ending with a shallow dome of single slab decorated with nine round flowers, each set in an octagon formed by two intersecting squares (Pl. 197). Its four corners are decorated with filled in *kūḍu* design. The *garbhagṛiha* contains a small Linga on a large *pīṭha* (Pl. 198). The *garbhagṛiha* door has plain *śākhas,* plain *lalāṭa* and plain eave with four uncarved *kūḍu* projections.

The *antarala* in front of the west *garbhagriha* is narrow and oblong. Its door (Pl. 195) is elaborate but the carving is rough. Its jambs consist of five *śākhas* and a *jāla-vātāyana.* The *śākhas* are decorated with lozenges, creeper scrolls, pilaster, creeper and petals. At the base are five figures. The central one is a Saiva *dvārapāla* flanked by two female figures on either side. Objects held by female figures are indistinct. The first two *śākhas* continue on the lintel. Gajalakshmi is carved on the *lalāṭa.* Above rises a band of hanging festoons stretching over the *jāla-vātāyana.* Each of the *jāla-vātāyanas* has 3 x 9 holes, and decorated with lozenges and square flowers. At its base is a *pūrṇakuṁbha.* Above the door is a prominently projecting eave decorated with a band of hanging festoons and a circular medallion with a *haṁsa* at the top centre. The pediment is decorated with figures of Brahma, Siva and Kesava at the centre. Each of them is standing in *samabhanga,* flanked by two female attendants, in a *tōraṇa* without *makara,* supported by pilasters and ending in *kīrtimukha.* This group is flanked by Ganesa, Kartikeya, a group of six monkeys engaged in erotic act on the left and Mahishasuramardini, Bhairava and Vetala on the right. Each one of these is separated from the other by a turret.

The north *garbhagriha* contains a sculpture of Kesava (Pl. 205) standing in *samabhanga* on Garuda *pīṭha.* The *prabhāvaḷi* of the sculpture contains ten incarnations of Vishnu. The *śākhas* of the *garbhagriha* door consist of plain band, pilaster and petal decorations. Plain lintel has Gajalakshmi on the *lalāṭa.* Plain eave has four projections for *kūḍu-kīrtimukha.* The *antarāḷa* in front of this *garbhagriha* is narrow, oblong and has no door.

The *sabhāmanṭapa* consists of four pillars of square type. Its central ceiling is flat with a lotus at the centre (Pl. 196). Remaining ceilings are plain and flat. Above the south door, on the inner side, are five raised blocks containing figures of Brahma, Siva and Vishnu, interspersed by a square floral medallion. There are well carved sculptures of Alingana Chandrasekharamurti (Pl. 201), Ganesa (Pl. 202), Sarasvati (Pl. 204), Mahishasuramardini (Pl. 203), Saptamatrikas (Pl. 199) and a couchant Nandi in the *sabhāmanṭapa.* The sculpture of Alingana Chandrasekharamurti depicts Siva and Parvati standing in *samabhanga.* Siva is holding *triśūla* and *ḍamaru* in upper hands. His lower right hand is mutilated while the left hand is on the back of Parvati. Parvati holds a flower in the left hand and her right hand is on the shoulders of Siva. They are flanked by Ganesa and Kartikeya. The sculpture of Ganesa depicts him seated in his usual form. He holds *paraśu* and flower in upper hands, tusk and sweets in lower hands. Sarasvati seated in *padmāsana* holds *pāśa* and *pustaka* in two hands while the remaining two are mutilated. Mahishasuramardini in the act of killing Mahisha, holds sword, spear, *chakra, bāṇa,* bell and shield. Attributes in the remaining two hands are mutilated. Mahisha is shown both in animal and human form. The Saptamatrika panel consists of Brahmi, Mahesvari, Kaumari, Vaishnavi, Varahi, Indrani and Chamunda. They are flanked by Virabhadra and Ganesa.

The south door (Pl. 194) of the *sabhāmanṭapa* is elaborately carved with five *śākhas* consisting of (1) lozenges, (2) creeper scrolls containing musicians, dancers, elephants, lions and *haṁsas,* (3) pilaster, (4) flower, and (5) rope and petals. At the base of these *śākhas* are the following figures: (1) lady holding pitcher (vase) and flower, (2) lady holding flower in two hands, (3) lady holding flower in right hand, (4) lady holding single flower in two hands, and (5) Saiva *dvārapāla.* Above each of these figures is a projected and detached *tōraṇa* on pilasters ending in *kirtimukha.* The *lalāṭa* on the lintel is decorated with a figure of Gajalakshmi. The prominently projecting eave is decorated with festoon hangings. The figure of Siva at the centre of the pediment is mutilated. He is flanked by Brahma and Kartikeya on the left and Vishnu and Ganesa on the right, interspersed by turrets.

The east door (Pl. 193) of the *sabhāmanṭapa* is broad and finely carved. Its *śākhas* are decorated with (1) lozenges, (2) Naga-Nagini, (3) creeper scrolls containing *mithunas,* (4) pilaster, (5) creeper scrolls containing *mithunas,* (6) creeper scrolls containing lions and Yakshas, and (7) straight vertical creeper. At the base of each of these *śākhas* is a male or female figure, whose limbs are mutilated. The first three *śākhas* are continued on the lintel also. The *lalāṭa* projects prominently and is decorated with Gajalakshmi. Above runs a band with hanging festoons. The prominently projecting eave also has hanging festoon decoration. There are sockets on the underside of the eave and on the projections of the pilaster *śākha* of the door jamb for accommodating four bracket figures. The pediment contains a panel of thirteen figures consisting of Brahma on the left (south), Vishnu on the right (north) and Ekadasa Rudras or eleven forms of Siva in the centre. These figures are mutilated. However, the figure of Brahma is intact with *haṁsa* on its pedestal. Vishnu can be identified by Garuda on his pedestal. Nandis are seen on the pedestals of Ekadasa Rudras.

The south *mukhamanṭapa* stands on two pillars of square type with projections The lower square block has figures framed in *tōraṇas* ending in *kīrtimukha* and supported by pilasters. The figures carved on them include dancing Siva, Bhairava, Surya, Narasimha killing Hiranyakasipu, Varaha lifting Bhudevi, ladies in different postures etc. These pillars are minutely carved. Sloping sides of corbels are decorated with figures of male and female dancers and Yakshas framed in two vertical scroll bands. Top portion of the shaft has two projections decorated with flying Gandharvas raising their hands to support the load over their heads. Above them are seen sockets for fixing bracket figures. There is a provision for fixing four bracket figures, two on each pillar. The bracket figures are not seen now. This *mukhamanṭapa* has *kakshāsana* without backrest. On the *kakshāsana* near the south-east pillar is carved a female figure standing in *tribhanga* holding indistinct mutilated objects.

In front of the temple is a detached shrine. Its walls are renovated. It is divided into two chambers, the front containing a sculpture of Nandi and the rear containing a sculpture of Surya. The sculpture of Surya (Pl. 206) is kept on a pedestal containing Aruna, the charioteer, driving seven horses. Surya standing in *samabhanga* holds lotuses and wears *makara-kuṇḍalas.* He is flanked by two female attendants holding flowers. The *makara tōraṇa* on the *prabhāvaḷi* ends in *kīrtimukha.* Above are seen eight small seated figures, representing eight *grahas* (planets), six of them holding *pushpa* and *phala,* seventh with similar attributes is seated under a seven hooded snake while eighth holds *khaḍga* and bowl. The door in front of the Surya shrine is finely carved but it is completely covered with lime. The male *dvārapāla* on the jamb holds *padma* and *gada.* Gajalakshmi holding two lotuses is seen on the lintel. The Nandi shrine contains four circular pillars. The lower square blocks of these pillars are decorated with dancers, musicians and ladies in different postures. Each figure is framed in a *tōraṇa.* In this shrine is a large finely carved sculpture of Nandi (Pl. 200).

No. 15

PLACE: **HUVINAHADAGALI,** Hadagali Taluk.

NAME: **KALLESVARA TEMPLE**[28] (Pls. 210-218).

LOCATION: In the town.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Third quarter of 11th century.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: *Vēsara.*

MATERIAL: Schist.

INSCRIPTIONS: Inscription[29] dated 1071 A.D. in the reign of Chalukya king Tribhuvanamalla, on a slab near the south wall of the temple, records grants to the god Kalideva. A label inscription[30] on a pilaster (Pls. 215-218) in the *sabhāmanṭapa* mentions that the pilaster (*kaṁbha*) is of Goravabe, daughter of Santirasi-Pandita. Another inscription[31] on a pillar in the same hall mentions that Nandi was carved by Tipoja.

PLAN: This temple consists of a *garbha-gṛiha,* an *antarāḷa*, a *sabhāmanṭapa* and two *mukhamanṭapas,* one on east and another on south.

ELEVATION (Pls. 210-212): The *adhishṭhāna* of the temple consists of an *upāna,* a high *padma*, a *kumuda* with lenticular edge, a *kapōta* with uncarved *kūḍu* projections, a course depicting ends of rafters decorated with *makara* heads, lions and creeper scrolls, *kīrtimukha* issuing tassels, and a *padma*. The *adhishṭhāna* of the south *mukhamanṭapa* consists of an *upāna*, a *padma*, a *kaṇṭha* and another *padma*. The wall (Pl. 212) is divided by long pilasters into projections and recesses. The central *bhadra* projects more. On each *bhadra* is a turret of *Vēsara* type on prominently projected eave supported by a pair of pilasters. In between these pairs of pilasters, at the base are small figures consisting of Siva, Siva-Parvati, Surya, Narasimha killing Hiranykasipu, Varaha lifting Bhudevi, Mahishasuramardini etc. The *antarāḷa* wall contains a thick pilaster on each side. The pilaster on the south has a figure of Ganesa. The *antarāḷa* walls contain a plain rectangular window on each side. The *kapōta* on the wall is not prominent. It is decorated with filled in *kūḍu-kīrtimukha* designs. In between *kūḍu* designs are figures of Ganesa, dancing drummer, seated lady, *haṁsa*, elephants, and monkeys.

Above the *kapōta* is a course depicting ends of rafters decorated with *makara* heads. This course is similar to that in the *adhishṭhāna*. Above this are *kūṭa-śāla-panjara śikharas*, each decorated with *kūḍu-kīrtimukha*. Some of these *kūḍus* contain Yakshas, musicians, dancers and floral motifs. This *hāra* is continued on the *sabhāmanṭapa* but many of its missing members are replaced by new stones. On the central *śāla* of the *āditala* of the *garbhagṛiha* on the south is a figure of Bhairava attended by female *chauri*-bearers separated by vertical scrolls issued from *kīrtimukha* above. On the west is a figure of dancing Siva holding *triśūla*, *ḍamaru*, *phala* and *akshamāla* in *abhayahasta*, attended by female *chauri*-bearers. On the north is a figure of standing male deity holding plough, *pāśa*, *phala-akshamāla*, and *abhayahasta*, attended by female *chauri*-bearers.

The superstructure (Pl. 211) has two *talas* with the outline of the *āditala*. The first and the second *talas* on the south have figures of Bhairava on the central *śāla śikhara* and seated Siva holding *triśūla, ḍamaru, kapāla* and *khaḍga* below the *śāla śikhara*. On the west are dancing Siva on the central *sala śikhara*, and seated Siva holding *triśūla, ḍamaru, phala* and *akshamāla* in *varadahasta* below it. On the north side are Yoga-Narasimha with *yōgapaṭṭa* on the central *sala śikhara,* and Narasimha killing Hiranyakasipu below it. The *grīva* and *śikhara* of the superstructure and also the *sukanāsi* are missing.

INTERIOR: The *garbhagṛiha* is square. Its rear wall contains a plain rectangular niche. It enshrines a Linga on a small *pīṭha*. Its door consists of five *śākhas* decorated with (1) lozenges, (2) creeper scrolls containing dancers and musicians, (3) pilaster decorated with pairs of musicians and dancers with *pūrṇakuṁbha* at the top, (4) rope design, and (5) vertical creeper with hanging flowers. The first two *śākhas* are repeated on the lintel. Over these is a band decorated with hanging festoons. Gajalakshmi is carved on the prominently projecting *lalāṭa*. Above runs a *kapōta* decorated with filled in *kūḍu-kīrtimukhas*. On the lower portion of the jambs are (1) lady holding flower, (2) man with animal head, (3) Manmatha holding sugar-cane and arrows, (4) lady holding flower, and (5) Saiva *dvārapāla* holding *triśūla, ḍamaru, gada* and snake. These figures are encased in *makara tōraṇas* with *kīrtimukha* at the top. The *antarāḷa* is square. Its plain door (Pl. 214) has *jāla-vātāyanas* on three sides. On lower part of the jambs, below the *jāla-vātāyana* are *dvārapālas* holding *triśūla, ḍamaru, gada,* and *abhayahasta*. There is no *lalāṭa bimba*.

The *sabhāmanṭapa* consists of four pillars set on an elevated square floor. These pillars (Pl. 214) of round type consist of moulded base, shaft consisting of lower square block decorated with miniature shrines with *makara tōraṇa* or turret, several disc and rope mouldings, bell portion, and upper portion of a pot, cushion capital, square abacus with convex base, and corbels with sloping sides with raised band at the centre. Each shrine motif on the lower portion of the pillar houses a figure. At the corners are pilasters supporting turrets of *Drāviḍa* and *Nāgara* types. The figures on these pillars, all in standing posture, include Siva, Vishnu, Kesava, Narasimha killing Hiranyakasipu, Surya, Brahma, Ganesa, sages etc. The pilasters set against walls here are of square type. Their bell portion is decorated with beaded festoons issued from *kīrtimukhas* and tassels (Pls. 215-216).

The east door (Pl. 213) of the *sabhāmanṭapa* is elaborately carved consisting of seven *śākhas,* decorated with (1) lozenges, (2) creeper scrolls containing musicians and dancers, (3) creeper scrolls containing lions and lions with elephant trunk, (4) vertical row of Yakshas, (5) pilaster decorated with pairs of dancers with Ganesa at the base and *pūrṇakuṁbha* at the top, (6) Naga-Naginis and (7) vertical creeper with twisted scrolls. At the base of the above *śākhas* are (1) lady holding flower, (2) lady holding mirror on the left jamb and lady holding fruit and flower on the right jamb, (3) man (attributes mutilated), (4) lady holding flower, (5) man (attributes mutilated), (6) lady holding flower and fruit, and (7) Saiva *dvārapālas*. Above these figures are *makara toranas* with *kīrtimukhas*. The first three *śākhas* are continued on the lintel. The prominently projecting *lalāṭa* has Gajalakshmi. The *kapōta* is decorated with filled in *kūḍu-kīrtimukhas* on projections. The pediment of this door is entirely different from those found in other temples of this type. It consists of three mouldings, of which the lowest depicts ends of rafters decorated with heads of *makara* and *kīrtimukha* issuing hanging tassels. The middle one is a *padma* moulding and the top one is of *kūṭa-panjara-śāla śikharas* decorated with filled in *kūḍu-kīrtimukha.* The south door of the *sabhāmanṭapa* is similar to that on the east except for the order of the *śākhas*. This door is closed with a modern stone wall.

South *mukhamanṭapa* stands on two square pillars with projections. It has plain *kakshāsana* without backrest. The east *mukhamanṭapa* also stands on two square pillars with projections. It also has plain *kakshāsana* without backrest.

No. 16

PLACE: **HUVINAHADAGALI,** Hadagali Taluk.

NAME: **KESAVA TEMPLE**[32] (Fig. 24; Pls. 219-221).

LOCATION: In the town.

ORIENTATION: Facing north.

DEDICATION: Kesava.

DATE: 1090 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: Superstructure dilapidated.

MATERIAL: Schist.

INSCRIPTIONS: Inscription[33] dated 1090 A.D. in the reign of Chalukya king Tribhuvanamalla, set up near the west entrance, records construction of the Kesava temple by Rebbaladevi, wife of Ravideva, a Brahmin *danḍanāyaka*.

PLAN (Fig. 24): It consists of a *garbhagṛiha*, an *antarāla*, a *sabhāmanṭapa* with entrances on the north and west, and a shrine like portion on the east, and *mukhamanṭapa* on the west.

ELEVATION (Pls. 219-220): Only two mouldings of the buried *adhishṭhāna* are visible. One of them is of ends of rafters, similar to those on the Kallesvara temple at this place, and another is a *padma* moulding. The wall has a series of projections and is divided by long pilasters. It is decorated with thick pilasters and turrets on pairs of pilasters. On each of the central *bhadra* of the *garbhagṛiha* is a deep niche (Pl. 220). This niche projects prominently with prominent sloping eave and a turret above. Its front side has flying Gandharvas supporting bracket figures. On the head of these figures and under the eave are sockets for holding bracket figures, which are missing now. The *kapōta* above the wall is not prominent but has plain projections. The portion above the *kapōta* is missing.

INTERIOR: The square *garbhagṛiha* houses an image of Kesava, standing in *samabhanga* holding *śankha, chakra* in upper right and left hands, and *gada* and *padma* in lower left and right hands. He is attended by female figures. Above is a beautifully carved *makara tōraṇa* ending in *kīrtimukha*. Each *makara* has a rider. On the *prabhāvaḷi* are ten incarnations of Vishnu. On the *pīṭha* is kneeling Garuda in *anjalimudra*. There are two small rectangular niches in the east and west walls. The elaborately carved *garbhagṛiha* door consists of five *śākhas* decorated with (1) lozenges, (2) floriated creeper,

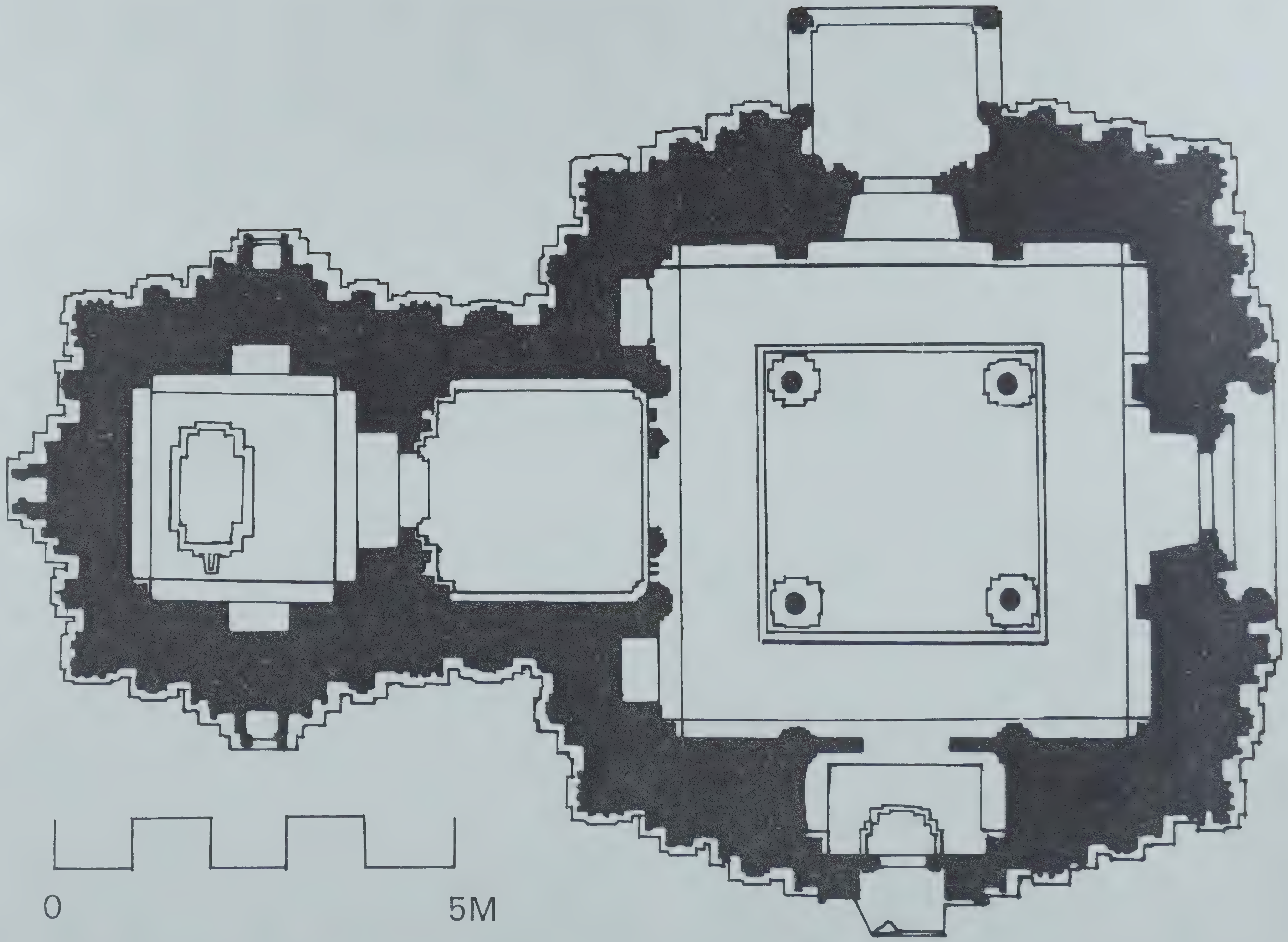

Fig. 24. Huvinahadagali Kesava, Plan (After Rea).

(3) creeper scrolls containing dancers and musicians, (4) rope, and (5) creeper with twisted scrolls. At the base of the door are (1) lady holding flower, (2) man with horse head holding staff with *makara* on its top (*makara-dhvaja*) (3) Manmatha, (4) lady holding flower, and (5) Saiva *dvārapāla*. Above these figures are partly detached *makara tōraṇas* ending in *kīrtimukha*, and floral decoration and *hamsa* in a scroll. The first two *śākhas* continue on the lintel. Above them is a band of hanging festoons. The projected *lalāṭa* has a figure of partly detached Gajalakshmi. Above is a *kapōta* with uncarved *kūḍu* projections. Above this runs a moulding shaped in the form of a *padma*. The door of the square *antarāla* has a *śākha* of square pilaster with projections supporting lintel, consisting of only a narrow *kapōta* moulding decorated with uncarved *kūḍu* projection. By the side of the pilaster *śākha* is a *jāla-vātāyana*. Its each perforation contains a flower. At its bottom is a *pūrṇakuṁbha*. The pediment consists of only a *padma* moulding.

The *sabhāmanṭapa* consists of four circular pillars (Pl. 221) consisting of a moulded base, shaft containing a lower square block, each face decorated with a figure framed in detached *makara tōraṇa*, flanked by a rearing lion on each side and a turret on pilaster at each corner, several disc and rope mouldings, bell portion, pot top, round cushion capital, square abacus with convex base, corbels with bevelled lower portion with a central raised band. The figures on the lower square block of the pillars include Madhava, Padmanabha, Rishikesa, Kesava, Manmatha, Ganesa, Mahishasuramardini, sage etc. In the east wall, within the thickness, is a rectangular chamber open into the *sabhāmanṭapa*. It also has a door on the exterior (now covered with a new wall). In the south wall of this chamber is a niche. The *sabhāmanṭapa* has two niches in the south wall, flanking the door. The west niche has a sculpture of Ganesa. The north door of the *sabhāmanṭapa* has seven plain *śākhas* (unfinished), of which one is of pilaster. The figure on the *lalāṭa* is not clear, because it has a thick coat of white wash. The *kapōta* has uncarved *kūḍu* projections. Above this are ends of rafters, a *padma*, a row of pilasters and five turrets. The west door of the *sabhāmanṭapa* is similar to that on the north.

The west *mukhamanṭapa* is supported by two square pillars with projections. On the bell portion of the pilaster are *kīrtimukhas* issuing beaded tassels. Above is a plain overhanging eave. Above the eave is a *kapōta* cornice with uncarved *kūḍu* projections.

No. 17

PLACE: **KOGALI**, Hagaribommanahalli Taluk.

NAME: **JAINA BASTI** (Pls. 222-224).

LOCATION: In the village.

ORIENTATION: Facing north.

DEDICATION: Parsvanatha.

DATE: Middle of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Granite. Central pillars are of schist.

INSCRIPTIONS: Two inscriptions,[34] both dated 1276 A.D. in the reign of Hoysala Ramanatha, on two pillars, record grants to the god Chenna-Parsvadeva.

PLAN: This temple is much dilapidated. The existing portion shows only a *garbhagṛiha* detached from a front *mahāmanṭapa*. It is not clear how many components were there in between the *garbhagṛiha* and the *mahāmanṭapa*.

ELEVATION: The wall of the *mahāmanṭapa* does not exist. The exterior and interior faces of the *garbhagṛiha* wall are also dilapidated. Only roof standing on pillars is remaining.

INTERIOR: The square *garbhagṛiha* contains a large image of Parsvanatha. Behind is a stone bench of about 2 m. high for supporting the image. Chenna-Parsvanatha, as he is mentioned in the inscription, stands in *samabhanga* on a *pīṭha* decorated with a lion. He is flanked by Yaksha and Yakshi, whose attributes are mutilated. Above is an inconspicuous *makara tōraṇa* of a separate stone. Its *kīrtimukha* carved on another piece is missing. Above *makara* are male *chauri-*

bearers. The *garbhagṛiha* door is missing. The *garbhagṛiha* stands only on pilasters.

The *mahamanṭapa* is a rectangular hall with 16 pillars (4 X 4) set in four rows. At the south end are two more pillars where this hall joins the next hall. Four central pillars are of schist and the remaining are of granite. The central pillars (Pl. 223) consist of moulded base, shaft with lower and upper square blocks connected by circular and octagonal bands, of which the prominent octagonal band is decorated with square flowers, and top shaped like a pot. Above are disc capital, square abacus with convex base, corbels with sloping sides with central raised band. The upper square blocks (Pl. 224) of the pillars are decorated with *kīrtimukhas* issuing festoons forming two zones. There are no *kīrtimukhas* at the corners. The zones are without any carvings. On the south-east pillar, these zones are pushed inside providing space on the sides (outside the zones) for two composite human-bird figures on one side and two female figures holding string instruments on another side. The pot portion has semicircular projections on four sides, decorated with only *kūḍu* and some with only *kīrtimukha.* The shaft of the round pillars (Pl. 223) has bell instead of upper square of square pillars. The remaining granite pillars are of round, square with projections and octagonal type. These pillars follow the same contour. The projected square pillars have projections from base to abacus but octagonal ones have octagonal shape only for the bell portion. The beams of the central *ankaṇa* are carved with Tirthankara at the centre flanked by other figures, interspersed by square flowers. The undersides of these beams are carved with creeper scrolls, each scroll filled with a square flower. The central ceiling (Pl. 222) is formed by two rotated squares, a circle, and a shallow domical slab decorated with flower with prominent bud drop. The underside of the lower square is carved with circular flower flanked by two flying Gandharvas holding flowers, all boldly carved, while the vertical side is decorated with Tirthankaras and other figures. The underside of the upper square has circular flowers while the vertical side is plain. At each corner of the underside of the circle is a seated figure, while its vertical face has square flowers.

No. 18

PLACE: **KOLUR,** Bellary Taluk.

NAME: **GANGADHARA TEMPLE** (Pls. 231-232).

LOCATION: West of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Second half of I2th century.

DYNASTIC AFFILIATION: -.

TYPE: Superstructure dilapidated.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[35] on a pillar on *kakshāsana* mentions that the pillar is of Bolloja. Inscription[36] on a central pillar (Pl. 232) mentions that the pillar is of Madavaniga Soma.

PLAN: This small temple consists of three *garbhagṛihas*, each with an *antarāḷa*, and a *sabhāmanṭapa*.

ELEVATION: The *adhishṭhāna* consists of a *padma*, a lenticular *kumuda* with flat edge, and a *kapōta* with *padma* decoration below and sloping top with dentil projections. The portion above this, on all sides, is dilapidated and renovated with modern size-stone wall. The front side of the *sabhāmanṭapa* is open and has two pillars. The eave on the front is sloping and projecting prominently.

INTERIOR: The *sabhāmanṭapa* is entered through a flight of steps with balustrades, both buried. The *kakshāsana* on the front has back-rest. Two pillars set on the *kakshāsana* consist of a lower square block, circular-octagonal-circular middle portion, upper square block, pot top, no capital, no abacus, and corbels with sloping sides. The central pillars (Pl. 231) set on the raised square floor have simple base, shaft similar to that of the pillars on the *kakshāsana*, disc capital, square abacus with convex base and corbels with sloping sides. All the *antarāḷas* are open in front without doors. The *garbhagṛihas* have simple doors with a raised broad band on the jamb, containing a *pūrṇakuṁbha* at the base and Gajalakshmi on the lintel. All the *garbhagṛihas* have Siva Lingas.

No. 19

PLACE: **KOLUR,** Bellary Taluk.

NAME: **RAGHANNA TEMPLE** (Pls. 225-230).

LOCATION: South-west of the village.

ORIENTATION: *Garbhagṛihas* face all directions and *sabhāmanṭapa* faces north.

DEDICATION: Saiva.

DATE: 1147 A.D.

DYNASTIC AFFILIATION: Sindas of Kurugod, under Chalukyas of Kalyana.

TYPE: *Kaḷinga.*

MATERIAL: Granite. Central pillars of south *sabhāmanṭapa* are of black stone.

INSCRIPTIONS: Inscription[37] dated 1147 A.D., on a stone lying in the temple, mentions that when the Sinda chief Immadi Bhima was ruling the area, under the Chalukya king Jagadekamalla, Reva-Gavunda built the temples of Somesvara, Kalesvara, Mallikarjuna, Aditya, Vignesvara, Bhairava, Melesvara and, along with his brother-in-law, Vittisetti, he built a temple of Vishnu. He also constructed a well with Siva temple and a tank outside the village.

PLAN: This temple consists of five, *garbhagṛihas* each with an *antarāḷa,* and two *sabhāmanṭapas,* one beside the other. The *garbhagṛihas* are spread around the two *sabhāmanṭapas* in all directions. The *sabhāmanṭapa* has an entrance on the north.

ELEVATION (Pl. 225): The *adhishṭhāna* consists of a *padma*, a lenticular *kumuda* with flat edge and a *kapōta* with *padma* moulding below and sloping top having dentil decorations. The walls are plain. At the top are a course with projected upper zone and a *kapōta* with *padma* moulding below and curved top with dentil projections. The *kapōta* continues on the *antarāḷa* also. All *garbhagṛihas* have superstructures of *Kaḷinga* type. The west *garbhagṛiha* on the south side has superstructure of four tiers, each with a *kanṭha* and a *kapōta* having curved top with dentil projections. The top portion is dilapidated. The superstructure of the west *garbhagṛiha* consists of four tiers, a *kanṭha*, a *padma*, another *kanṭha*, square *śikhara* and stone finial. The superstructure of the north *garbhagṛiha* has four tiers, a *kanṭha* and a *padma*. The remaining upper portion is dilapidated. The superstructure of the east *garbhagṛiha* on the south side has four tiers and the remaining top portion is dilapidated. The wall portion and the superstructure of the east *garbhagṛiha* are dilapidated.

INTERIOR: The east *sabhāmanṭapa* with pillars on the north provides entrance into the temple. The eave above this portion is projecting prominently and sloping. There is a *kakshāsana* without backrest on the north side. The pillars in this line are set on the *kakshāsana.* These are of square type with circular-octagonal-circular middle portion, cushion capital, no abacus, and corbels with sloping sides containing a raised band at the centre. The central pillars (Pl. 226) in this hall are of black stone and are exquisitely carved. These consist of a moulded base, shaft with square lower block, middle portion having circular, disc and octagonal bands, octagonal bell portion and round pot top, disc capital, square abacus with convex base and a ledge, and scroll corbels. The octagonal band on the middle portion is decorated with lozenges and circular flower decorations. The octagonal band at the joining part of the bell and pot portions is decorated with diamond shaped flowers. The disc capital has four lozenges at four cardinal points. The convex base of the abacus has a circular beaded decoration. The sloping undersides of the corbels are decorated with lozenges. The central ceiling (Pl. 228) in this hall is well decorated. The lower portion of the beams is decorated with square flowers and the upper portion is moulded like *padma*, the lower portion of which has petal decorations. The ceiling consists of two rotated squares with lower portion decorated with square flowers and the upper portion moulded like *padma.* The top slab has a small lotus with heavy bud drop framed in two raised intersecting squares. The remaining ceilings are flat and plain.

The *antarāḷa* of the shrine on the east has no door. East *garbhagṛiha* door has three *śākhas* -- plain, raised plain and round with petals. At the base are *dvārapālas* holding *triśūla*, *ḍamaru* in upper hands, *gada* in lower hand and another lower hand held in *abhayamudra* (Pl. 230). All the *śākhas* continue on the lintel. At the centre of the lintel is Gajalakshmi (without raised block). Lakshmi is very small and crude while elephants flanking her are large. An image of Surya is kept on a *pitha* decorated with seven horses and a rider in the *garbhagṛiha*. Surya stands in *samabhanga* holding two lotuses. He has two female attendants, one on his right holding bow and arrow, and that on the left holding a *chauri* and a fruit. The *prabhāvaḷi* has *makara tōraṇa* with creeper scrolls ending in *kīrtimukha*. This sculpture is a good piece of art but it is smeared with oil.

East shrine on the south has an *antarāḷa* without a door. In front of its *garbhagṛiha* door on the floor is a crudely done *chandraśila* decoration consisting of leaf decoration with scrolls on sides issuing buds and a *śankha*. The *garbhagṛiha* door (Pl. 229) has three *śākhas* decorated with (1) a seated figure below and creeper scrolls with square flowers ending in *kīrtimukha* at the top, (2) square flowers on raised *śākha*, and (3) creeper scrolls. At the base are Saiva *dvārapālas*, each with two attendants. All the *śākhas* are continued on the lintel. The top *śākha* here has lions, lion with human head, and two human figures. At the centre (without *lalāṭa* block) is Gajalakshmi. An image of Mahishasuramardini with eight arms (mutilated) is kept on a circular *pīṭha* in the *garbhagṛiha*. The figure does not fit well on the *pīṭha*. Though small it is a good piece of art.

Another *sabhāmanṭapa* to the west of the former and adjoining it has four square pillars of usual type (Pl. 227). Sixteen-sided bands on their middle portion are fluted and octagonal bands of the south-west pillar has flower decoration. The central ceiling is of two rotated squares and top slab with lotus. The remaining ceilings are flat and plain. A mutilated panel of Saptamatrikas is kept in this hall. There are two more empty *pīṭhas* and a Nandi.

The *antarāḷa* of the west shrine on the south does not have a door. The *garbhagṛiha* door has three plain *śākhas* (central raised). At the base are Saiva *dvārapālas*. At the centre of the lintel (without block) is Gajalakshmi. There is an image of Bhairava in this *garbhagṛiha*. The sculpture is kept on a circular *pīṭha* which does not fit well. Bhairava is accompanied by a dog on his left side and a seated man eating or drinking something.

The *antarāḷa* of the shrine on the west also does not have a door. Here is a small couchant Nandi. The *garbhagṛiha* door consists of three plain *śākhas* (central raised). At the base are *pūrṇakumbhas*. All *śākhas* are continued on the lintel without Gajalakshmi. The *garbhagṛiha* has a Linga on a circular *pīṭha*.

The *antarāḷa* and the *garbhagṛiha* on the north are similar to those on the west. A sculpture of standing Kesava holding *śankha*, *chakra*, *gada* and *padma*, and flanked by two female figures is kept in the *garbhagṛiha*. Its *prabhāvaḷi* has *makara tōraṇa* with creeper scrolls and the *pīṭha* has seated Garuda.

No. 20

PLACE: **KOTTUR,** Kudligi Taluk.

NAME: **MURUKALLUMATHA** (Pl. 233).

LOCATION: In the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Second half of 13th century.

DYNASTIC AFFILIATION: -.

TYPE: *Kaḷinga*.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[38] dated 1221 A.D. in the reign of Hoysala king Vira Narasimha, on a slab in front of the temple, records a grant of land to the god Udakesvaradeva.

PLAN: This temple consists of three *garbhagṛihas*, each with an *antarāḷa*, on three sides, a *sabhāmanṭapa* and a *mukhamanṭapa*.

ELEVATION (Pl. 233): The *adhishṭhāna* of the temple consists of a *jagati*, a *padma*, a lenticular *kumuda* and a *kapōta* with *padma* decoration on the underside and dentil projections on the top. Its wall is plain. Above is a *kapōta* with dentil decorations on the top. Its superstructure in *Kaḷinga* type consists of eight *kapōta* courses. Above these are *kaṇṭha*, *padma*, another *kaṇṭha* and square *śikhara*. The *stūpis* at the top are missing. The *sukanāsis* project in the front and have large *kūḍu* niches with *kīrtimukha* at the top. The *mukhamanṭapa* has large sloping eave.

INTERIOR: The *mukhamanṭapa* is supported by two pillars of square type. The *kakshāsana* has backrest. The *sabhāmanṭapa* door has five *śākhas* decorated with lozenges, creeper scrolls, pilaster, plain band and plain slope. At the base are Saiva *dvārapālas*. Gajalakshmi is carved on prominently projected *lalāṭa* block. The *kapōta* has *padma* moulding on the lower side. The pediment is plain. The *sabhāmanṭapa* has four square pillars. There are four niches, two on the west, one on the east of the south *antarāḷa* door and one on the north of the *sabhāmanṭapa* door. The niches have *adhishṭhāna* consisting of *padma*, *kaṇṭha* decorated with square flowers interspersed by plain vertical bands, and another *padma*. Their opening is flanked by two plain courses. Above the *kapōta* with sloping top is seen only outline of *Nāgara* turret.

The *antarāḷa* door of the west shrine has three *śākhas* decorated with square flowers, pilaster and *jāla-vātāyana* with single row of perforations, each perforation inset with a square flower. At the base are *pūrṇakuṁbhas*. The *lalāṭa* at the top is plain. The *kapōta* is of simple projecting course. The pediment is plain. The door of the west *garbhagṛiha* is similar to that of the *sabhāmanṭapa*. A small Linga is worshipped in the *garbhagṛiha*. The south and the north shrines are similar to the west shrine but the *antarāḷa* door of the north shrine has an additional *śākha* with creeper scrolls.

No. 21

PLACE: **KUDATINI,** Bellary Taluk.

NAME: **KUMARASWAMY TEMPLE** (Pls. 234-235).

LOCATION: In the village.

ORIENTATION: Facing east.

DEDICATION: Saiva.

DATE: Last quarter of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[39] dated 971 A.D., on a slab built into the floor of the temple, records the setting up of the image of Skanda by Gadadhara. Inscription[40] dated 1098 A.D., on a slab set up in front of the central shrine of the temple, records that Savimoja and Chikka Madoja, who convert Lokki gold coins into peacock coins should pay 12 *gadyāṇas* to the temple of Svamideva. Inscription[41] dated 1099 A.D., on another slab built into the platform of the temple, mentions that what was formerly a *paramēśvaradatti* was transferred to Bhagavatidevi of Kottitone. Inscription[42] dated 1148 A.D., on another slab built into the platform of the temple, mentions that Mallideva made a gift of some land for a *satra* for feeding pilgrims.

PLAN: This temple consists of three *garbhagṛihas*, a common oblong *antarāḷa*, a narrow hall, and a *mahāmanṭapa* open on three sides.

ELEVATION (Pl. 235): The *adhishṭhāna* consists of a *jagati*, a *padma*, a lenticular *kumuda* with flat edge, and a *kapōta* with *padma* moulding on the underside and sloping top with dentil projections. A portion of the *adhishṭhāna* on the sides of the *mahāmanṭapa* has an additional *padma* course above to serve as *kakshāsana*. The remaining portion has a *jagati*, a *padma*, a high *kaṇṭha* decorated with striding elephants, and another *padma* course at the top. The *garbhagṛiha* wall does not have projections or recesses or niches. It is divided by long pilasters and is decorated with turrets on single and double pilasters. The *antarāḷa* wall is decorated with a thick pilaster. The wall ends with a course having projected upper zone. The *kapōta*, *prastara* and superstructure are dilapidated. The exterior portion of the west and south walls are also dilapidated.

INTERIOR: The *mahāmanṭapa* (Pl. 234) is open on three sides and consists of forty eight pillars arranged in six rows, each consisting of eight pillars. Seven pillars in the front row are missing. The pillars are mainly of five types: (1) square type with 16-8-16-sided middle portion containing flutings on 16-sided band and diamond shaped decoration on the octagonal band, (2) square type with circular-8-circular middle portion containing square flower decoration on the octagonal band, (3) with lower square block and the remaining portion octagonal in shape, (4) with lower square block, several connecting bands, bell and pot -- all vertically divided to form eight round pillar outlines with an angular connecting band, and (5) with lower square block and the remaining portion in star shape with fourteen points. All the pillars have moulded base. The square pillars of the first type have disc or cushion capital, square abacus with convex base, corbels with sloping sides having a raised band at the centre. All these pillars are set on a large elevated floor at the centre. The square pillars of the second type with disc capital, without abacus and with similar corbels are set in three rows on the north, west and south adjacent sides of the elevated floor, however, at the north and south entrances are pillars of the first type. The octagonal pillars of the third type are set at four corners of the central elevated floor. Only one of these has an octagonal capital while others have disc capitals. The pillars of the remaining two types are set on the east line of the elevated floor. The pillars of the last two types have capitals with the outlines of the shaft and do not have abacus.

The *kakshāsana* consists of a *padma*, a vertical course decorated with square flowers divided by vertical bands, and another *padma*. The wall on the west has a door at the centre, and two small holes, one in front of the north *garbhagṛiha* and another in front of the south *garbhagṛiha*. The door consists of four *śākhas* decorated with lozenges, creeper scrolls, pilaster and creeper scrolls. At the base are Saiva *dvārapālas* framed in *makara tōraṇa*. The first two *śākhas* continue on the lintel. The projected *lalāṭa* block has Gajalakshmi. It is flanked by a prominent bud drop on either side. Above is a beam decoration. The pediment has five turrets. This door opens into a common *antarāḷa* formed by six pillars set in a row, of which the central two are round and the remaining are of projected square type. On the floor in front of the central *garbhagṛiha* is a *chandraśila* decoration consisting of leaf decoration issuing buds and *śankha* from scrolls at each end.

The central *garbhagṛiha* door consists of four *śākhas* decorated with lozenges, creeper, pilaster and lions (flanking petals). At the base are Saiva *dvārapālas*, each with two female attendants, in a *makara tōraṇa* ending in *kīrtimukha*. The first two *śākhas* continue on the lintel. Gajalakshmi is seen on the projected *lalāṭa* with small bud drops on sides. Above the lintel is beam design. The pediment has five turrets of *Nāgara* type. A Linga on a square *pīṭha* is kept in the *garbhagṛiha*.

The *garbhagṛiha* on the south is similar to that in the centre including decoration on the floor in the front. The only difference is that the fourth *śākha* is of creeper. A modern sculpture of Ganesa is worshipped in the *garbhagṛiha*. The *garbhagṛiha* on the north is also similar to that in the centre but has no decoration on the floor in the front. A small modern Linga is worshipped in the *garbhagṛiha*.

There are two niches, one each on north and south sides of the west wall of the *antarāḷa.* These are deep and formed by two vertical slabs with sloping inner side, set on a plain projecting slab at the base, and *kapōta* having sloping top. Above is a turret of *Nāgara* type in low relief.

No. 22

PLAN: **KURUGOD,** Bellary Taluk.

NAME: **ISVARA** (TALAVARA) **TEMPLE**[43] (Pl. 236-238).

LOCATION: About two kilometres west of the village.

ORIENTATION: Facing north.

DEDICATION: Siva.

DATE: Last quarter of 12th century.

DYNASTIC AFFILIATION: Sindas of Kurugod.

TYPE: *Kaḷinga*.

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN: This temple consists of a *garbhagṛiha*, an *antarāḷa*, a *sabhāmanṭapa* and a *mukhamanṭapa*.

ELEVATION: (Pls. 236-237): The *adhishṭhāna* is partly buried. Only the *kapōta* with round top containing projections meant for *kūḍu* decorations is visible. The wall is plain and ends with a plain moulded course. The projected eave has curvilinear section and concave underside. The superstructure consists of four tiers, each consisting of a recessed *kaṇṭha* and a projected *kapota* with underside moulded like *padma* and curved top with dentil decorations. Above it are a plain course, a recessed *kaṇṭha*, a *padma*, another recessed *kaṇṭha* and a square *śikhara*. The *stūpi* on the top is missing. There is no *sukanāsi*. The *adhishṭhāna* of the *sabhāmaṇṭapa* and *mukhamaṇṭapa* consists of plain course at ground level, a rectangular course and a high *kapōta* with round top and uncarved *kūḍu* projections. The *sabhāmaṇṭapa* and *mukhamaṇṭapa* are surrounded by a *kakshāsana*, consisting of a vertical course decorated with square flowers, a *padma* set over the *adhishṭhāna*, and a backrest. The exterior of the backrest is decorated with square flowers, a man in running posture holding mace, and Hanuman. The eave above the *sabhāmaṇṭapa* is sloping. Above this are recessed *kaṇṭha* decorated with square flowers and *kapōta* similar to those of the tiers of the superstructure over the *garbhagṛiha*.

INTERIOR: The square *garbhagṛiha* has a small Linga on a circular *piṭha*. Its door consists of seven plain *śakhās* including a pilaster. At the base are Saiva *dvārapālas*. On the lintel is a prominently projected square block containing Gajalakshmi. The pediment consists of a course decorated with a row of square flowers. The *antarāḷa* is rectangular. Its door consists of five plain *śākhas*. At the base are female *chauri*-bearers. The jambs are flanked by a course decorated with a band of square flowers. All the *śākhas* and the flanking course continue on the lintel. There is no *lalāṭa* block or figure on the lintel. There is no pediment.

The *sabhāmanṭapa* is partly covered, i.e. only one transverse row of *ankaṇas* in front of the *antarāḷa* is covered on sides. The rest is open and surrounded by the *kakshāsana*. There are four niches, two in the south wall and one each in the east and west walls. These deep niches (Pl. 238), with their entrances flanked by pilasters, stand on the *kakshāsana*. On the top is an eave with flat underside and sloping top. The *sabhāmantapa* is supported by four central pillars and ten other pillars set on the exterior sides. The central pillars are of square type with moulded base, shaft consisting of lower square block, octagonal middle portion, top square block, top shaped in the form of upper half of a pot, disc capital, square abacus with convex base, and corbels with sloping undersides. Other pillars are of simple square with an outline of a pot at the top. The middle portion of the shaft is little recessed and contains a raised plus mark. The square capital has sloping underside and curved top with a projection at the centre of each side. Inner side of the *kakshāsana* consists of a *padma*, a *kaṇṭha* with square flowers, a plain course and a backrest. The flight of steps at the entrance of the *mukhamaṇṭapa* are flanked by scroll balustrades, exterior of which is decorated with an elephant and the interior with a square flower.

No. 23

PLACE: **KURUGOD,** Bellary Taluk.

NAME: **KALLESVARA TEMPLE**[44] (Fig. 25; Pls. 239-240).

LOCATION: West of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: 1176 A.D.

DYNASTIC AFFILIATION: Sindas of Kurugod, under Kalachuris.

TYPE: *Kaḷinga.*

MATERIAL: Granite.

INSCRIPTIONS: Inscription[45] dated 1176 A.D. during the rule of Sinda Rachamalla, a feudatory of Kalachuri Rayamurari-Sovideva, on a slab set up in the *sabhāmaṇṭapa*, records a grant of land for the worship of the god Kalideva, set up by Kallisetti.

PLAN (Fig. 25): The temple consists of a *garbhagṛiha*, an *antarala*, a *sabhāmaṇṭapa* and a *mukhamaṇṭapa*.

ELEVATION (Pls. 239-240): The *adhishṭhāna* consists of an *upāna*, a *padma*, a lenticular

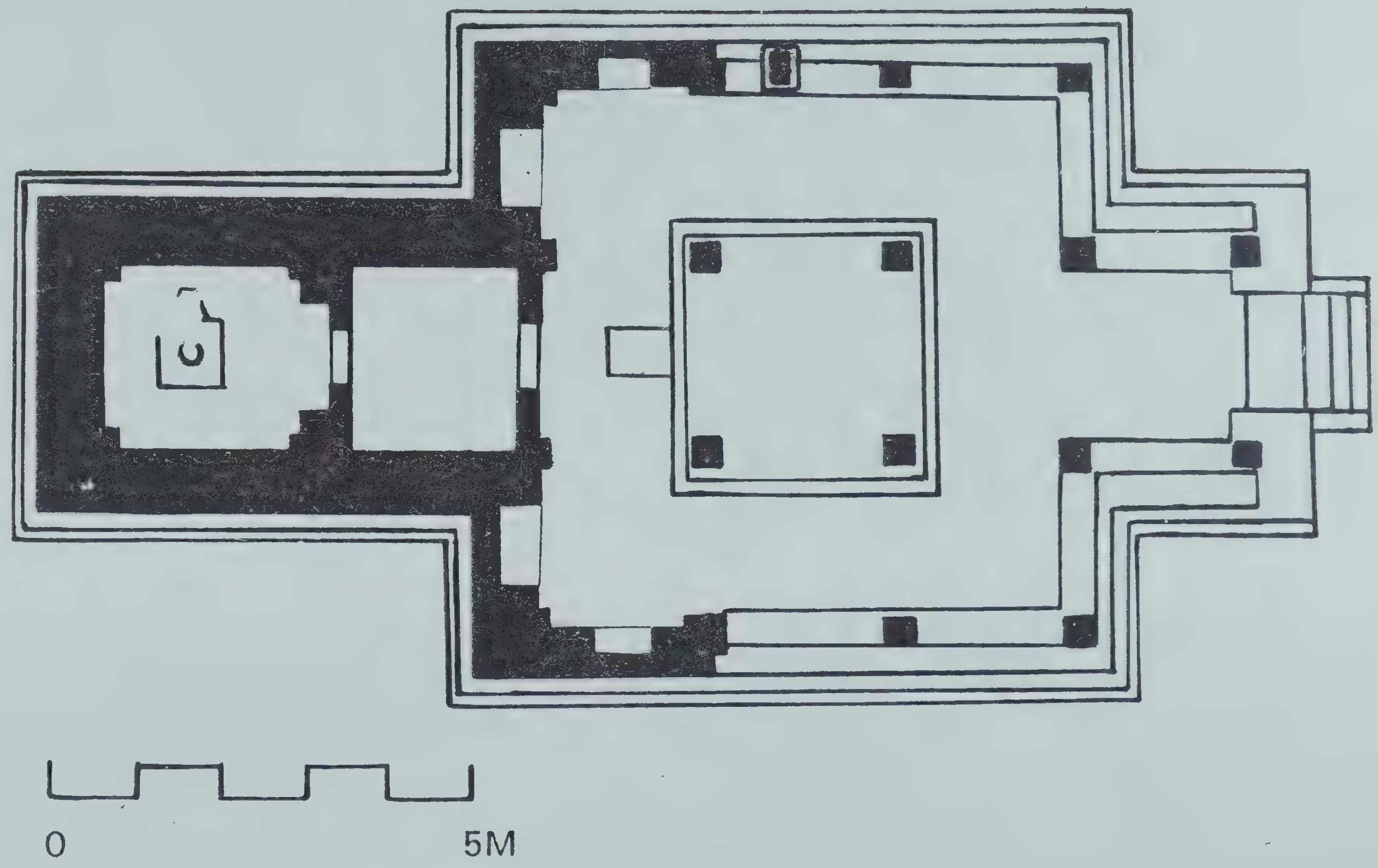

Fig. 25. Kurugod Kallesvara, Plan.

kumuda with narrow flat edge and a *kapōta* with *padma* moulding below and sloping top with uncarved *kūḍu* projections. This type of *adhishṭhāna* is common in the temples in Kurugod. The wall is plain. There is a course with simple moulding below the eave. The eave projects moderately and is curvilinear in section. Above is a course moulded like *kapōta* with *padma* moulding below and curved top with dentil projections. This course continues on the *antarāḷa* also. The superstructure consists of four tiers, each consisting of a vertical course and a *kapōta*. At the top are a plain course, a *kaṇṭha*, a *padma*, another *kaṇṭha*, a square *śikhara* and a stone finial in the shape of a pot. There is no *sukanāsi*. The *adhishṭhāna* of the *sabhamaṇṭapa* (Pl. 240) has two additional courses above the *kapōta*. The lower is a vertical course decorated with square flowers and elephants interspersed by vertical bands and the upper is a *padma*. These courses serve as *kakshāsana*. Above them is the backrest of the *kakshāsana*. The *sabhāmaṇṭapa* is partly covered and the rest stands on the pillars. The eave is large, sloping and curvilinear in section. Above are a *kaṇṭha* and a *padma*.

INTERIOR: The *mukhamaṇṭapa* is entered through a flight of steps flanked by scroll balustrades decorated with elephants on outer side and square flowers on inner side. This *maṇṭapa* has two pillars in the front. The *sabhāmaṇṭapa* has four central pillars and corresponding remaining pillars, all of square type. The central pillars are of usual type with lower and upper square blocks, 16-8-16-sided middle portion and pot top. The octagonal band on the middle portion is decorated with creeper scrolls. The remaining pillars have circular-8-circular bands on the middle portion, cushion capital and no abacus. The *kakshāsana* consists of a *padma*, a *kaṇṭha* decorated with square flowers and geese, carved alternately and divided by vertical bands. This is continued even on the walls also. The central ceiling in the *sabhāmaṇṭapa* consists of two rotated squares and a top central slab decorated with a lotus. The remaining ceilings are flat and plain. There are four niches, two in the west wall and one each in the north and south walls. The niches have pilasters on sides and a prominently projecting, sloping eave with a turret above. Their ceiling is decorated with a lotus. A mutilated panel of Saptamatrikas is kept in the niche in the south wall, another piece of the same panel is kept in the adjacent niche in the west wall. Virabhadra and Ganesa are seated together at the end of the panel. In another niche in the west wall is an image of standing Surya, holding flowers in two hands and flanked by Usha and Pratyusha with a creeper *tōraṇa* above. The niche in the north wall is empty. In front of the *antarāḷa* door is a couchant Nandi.

The *antarāḷa* door consists of three plain *śākhas*, continuing on the lintel also. Gajalakshmi is carved at the centre of the lintel (without raised block). At the base are Saiva *dvārapālas* without *tōraṇa*. On either side is a vertical course with three square holes interspersed by square flowers. Above the lintel is a narrow course decorated with geese and square flowers. The *garbhagṛiha* door consists of four *śākhas* decorated with square flowers, creeper scrolls, pilaster and lions. At the base are Saiva *dvārapālas* with female attendants under roughly carved *tōraṇa* with *kīrtimukha*. The first two *śākhas* continue on the lintel. The raised *lalāṭa* block on the lintel has Gajalakshmi. The projecting *lalāṭa* has curvilinear section. There is no pediment. A Linga on circular *pīṭha* is worshipped in the *garbhagṛiha*.

No. 24

PLACE: **KURUGOD,** Bellary Taluk.

NAME; **MALLIKARJUNA TEMPLE** (Pl. 241).

LOCATION: North-west of the village, on the way to the Sangamesvara temple.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Last quarter of 12th century.

DYNASTIC AFFILIATION: Sindas of Kurugod.

TYPE: *Kaḷinga*.

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN: The temple consists of a *garbhagṛiha*, an *antarāḷa* and a *sabhāmaṇṭapa*.

ELEVATION (Pl. 241): The *adhishṭhāna* of the temple consists of an *upāna*, a *padma*, a lenticular *kumuda* with narrow flat edge and a *kapōta*. Its wall is plain. At the top of the wall is a prominently projecting eave. It is curvilinear in section and has bud drops on the lower edge. Above is another *kapōta* with *padma* moulding on the underside and round top with dentil decorations. The superstructure consists of four tiers, each consisting of a *kaṇṭha* and a *kapōta*. Above are a plain course, a *kaṇṭha*, a *padma*, another *kaṇṭha* and a square *śikhara*. The *stūpi* at the top is missing.

INTERIOR: Originally the *sabhāmanṭapa* had walls covering one transverse row of *ankaṇas* in front of the *antarāḷa*. These walls are now dilapidated. The remaining portion of the *sabhāmanṭapa* is supported by four central pillars and corresponding other pillars. The *kakshāsana* in this *manṭapa* is also dilapidated. The pillars are of square type.

The *antarāḷa* door consists of four *śākhas* decorated with lozenges, pilaster, petals and square flowers interspersed by geese. At the base are female *chauri*-bearers in plain arch with *kīrtimukha* at the top. The first *śākha* continues on the lintel. The small *lalāṭa* block on the lintel has Gajalakshmi. There is no *kapōta* above the lintel. Its place is occupied by a course in the form of a beam. Above it is a pediment containing three turrets. The *garbhagṛiha* door has four *śākhas* decorated with square flowers, creeper scrolls, pilaster and plain band. At the base are Saiva *dvārapālas*. The first two *śākhas* continue on the lintel. The large *lalāṭa* block on the lintel has Gajalakshmi. On either side of the *lalāṭa* is a small bud drop. Above are prominently projecting eave with curvilinear section and five turrets. A Linga is worshipped on a circular *pīṭha* in the *garbhagṛiha*.

No. 25

PLACE: **KURUGOD,** Bellary Taluk.

NAME: **NORTH TEMPLE IN MURUGUDI COMPLEX**[46] (Pls. 242-243).

LOCATION: South of the village.

ORIENTATION: Facing east, but has *mukhamanṭapa* on the north.

DEDICATION: Siva.

DATE: Third quarter of 12th century.

DYNASTIC AFFILIATION: Sindas of Kurugod.

TYPE: *Kaḷinga*.

MATERIAL: Granite.

INSCRIPTIONS: Nil.

PLAN: This temple consists of a *garbhagṛiha*, an *antarāḷa*, a *sabhāmanṭapa* and a *mukhamanṭapa*.

ELEVATION (Pl. 242): The *adhishṭhāna* of the temple is buried. Only lenticular *kumuda* with flat edge and *kapōta* with dentil decorations are seen. The plain wall ends with a simple moulded course. Above is a *kapōta* containing *padma* decorations on the underside and rounded top with dentil decorations. The superstructure consists of five tiers, each consisting of a *kaṇṭha* and a *kapōta*. Above are a plain course, a *kaṇṭha* and a *padma*. The courses above this portion are missing. A square *śikhara* is lying near the temple. There is no *sukanāsi*. The eave of the *sabhāmanṭapa* and the *mukhamanṭapa* is very heavy, large, sloping and has straight section. Above it are a *kaṇṭha* and a course with *padma* moulding below.

INTERIOR: The *mukhamanṭapa* located on the north has two square pillars. The *sabhamanṭapa* has wall covering only one transverse *ankaṇa* in front of the *antarāḷa*. The remaining portion rests on the pillars set within the *kakshāsana*. There are four niches, two in the west wall and one each in the north and south walls. These niches consist of two square pilasters at the entrance and a *padma* moulding at the top. Their ceilings are decorated with circular flowers. The *kakshāsana* and the wall portion below the niches consist of a *padma*, a high *kaṇṭha* decorated with square flowers interspersed with vertical bands and a plain course. There is no backrest on the *kakshāsana*. There are two sculptures of Nandi in this *manṭapa*.

The *antarāḷa* door consists of three *śākhas* decorated with square flowers, pilaster, and curved plain band. On either side of the door is a *jāla-vātāyana* with single vertical row of three square holes with projections. The first *śākha* continues on the lintel. Gajalakshmi is carved on a rectangular raised *lalāṭa* block. The eave is heavy, overhanging and curvilinear in section. Above the eave are turrets of *Kaḷinga* type interspersed by a lion. At the base of the door is a prominently carved female *chauri*-bearer under a *tōraṇa* with *kīrtimukha* at the top. In front of the *garbhagṛiha* door, on the floor, is a *chandraśila* decoration. It consists of a half flower encased in a leaf decoration with two scrolls, one on each side. Two buds and a *śankha* emerge from each scroll (Pl. 243). The *garbhagṛiha* door consists of five *śākhas* decorated with lozenges, creeper scrolls, pilaster, vertical row of lions, and petals. At the base are Saiva *dvārapālas* holding *triśūla*, *ḍamaru*, *gada* and one hand held in *abhayamudra*. Each *dvārapāla* flanked by a female attendant is framed in a *tōraṇa* with *kīrtimukha* at the top. The first two *śākhas* continue on the lintel. The projecting *lalāṭa* block on the lintel has Gajalakshmi. Above is a simple *kapōta*. The pediment over the door consists of five turrets of *Kaḷinga* type. A Linga of rough granite is worshipped on a low circular *pīṭha*. It is small for the socket of the *pīṭha*.

No. 26

PLACE: **KURUGOD,** Bellary Taluk.

NAME: **RAMESVARA TEMPLE** (Fig. 26; Pls. 244-247).

LOCATION: West of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: 1177 A.D.

DYNASTIC AFFILIATION: Sindas of Kurugod, under Kalachuris.

TYPE: *Kaḷinga*.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[47] dated A.D. 1177 in the reign of Kalachuri king Saṅkhavarmadeva, when the Sinda chief Rachamalla was ruling the area, on a slab set up to the south of the Basavesvara temple, records the construction of a *trikūṭa* temple and installation of the god Gavaresvara in the first place (i.e. central shrine), the god Mallikarjuna facing north and the god Muddesvara facing south.

PLAN: One *garbhagṛiha* with an *antarāḷa* on the west, another *garbhagṛiha* with an *antarāḷa* on the south, and a partly dilapidated *sabhāmaṇṭapa* are existing. Another *garbhagṛiha* with an *antarāḷa* on the north is dilapidated.

ELEVATION (Pl. 244): Exterior of the west *garbhagṛiha* is preserved. The visible portion of its partly buried *adhishṭhāna* depicts an *upāna*, a *padma*, a lenticular *kumuda* with narrow flat edge and a *kapōta* with sloping top decorated with dentil projections. The visible portion of the *adhishṭhāna* of the *sabhāmaṇṭapa* shows a *padma*, a high *kaṇṭha* with square flowers separated by vertical bands, and another *padma*. The wall of the west *garbhagṛiha* is divided by tall pilasters and the space between them is decorated with pair of pilasters supporting *Drāviḍa* turret or single pilaster supporting *Nāgara* turret. On the *antarāḷa* wall is a thick pilaster. Above is an eave, projecting moderately with curvilinear section. The superstructure consists of six tiers, each consisting of a *kaṇṭha* and a *kapōta*. Above are a plain course, a *kaṇṭha*, a *padma*, another *kaṇṭha* and a square *śikhara*. The *stūpi* at the top is missing. There is no *sukanāsi*. The exterior of the superstructure and the south wall of the south *garbhagṛiha* are dilapidated.

INTERIOR: The west *garbhagṛiha* is square. It contains a Linga on a high *pīṭha*. Its door consists of five *śākhas*, decorated with lozenges, creeper scrolls, pilaster, lions standing one over the other on rear legs, and plain sloping band. At the base are Saiva *dvārapālas*, each with a female attendant. The first two *śākhas* continue on the lintel. The rectangular projected block at the centre of the lintel has Gajalakshmi. The pediment consists of three *Drāviḍa* and two *Nāgara* turrets interspersed with flower decorations. The *antarāḷa* door consists of four *śākhas* decorated with lozenges, plain sloping band, pilaster and square flowers. Adjacent to these *śākhas* is a course with three square holes interspersed with square flowers. At the base on each side is a female *chauri*-bearer encased in a *prabhāvaḷi* (Pl. 247). The first two *śākhas* continue on the lintel. On a projecting rectangular block at the

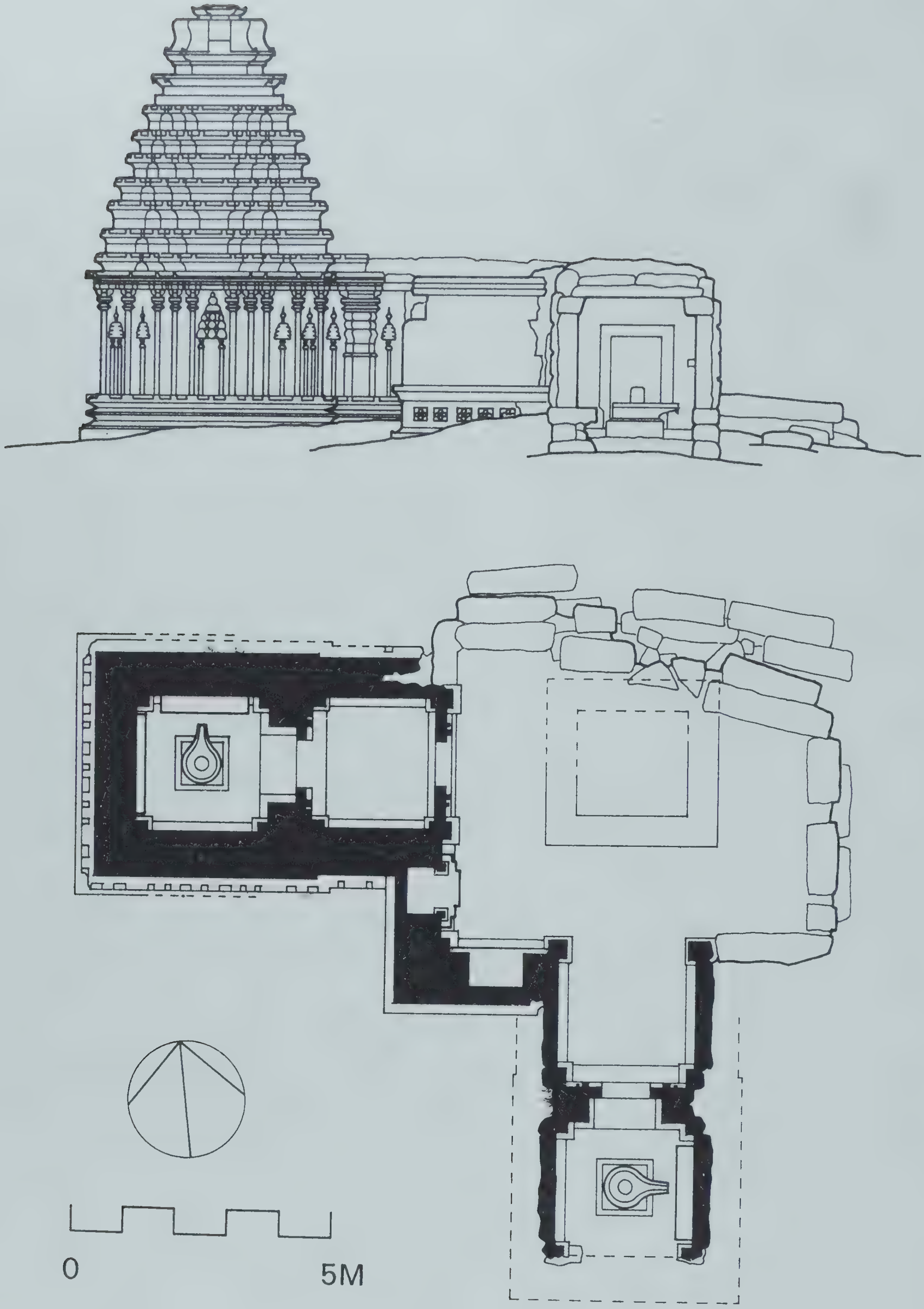

Fig. 26. Kurugod Ramesvara, Elevation and Plan.

centre of the lintel is Gajalakshmi. Above is the prominently projecting eave, curvilinear in section. The pediment is decorated with three *Nāgara* turrets interspersed with flowers. The south *garbhagṛiha* is also square and contains a Linga on a circular *pīṭha*. Its door (Pl. 246) consists of five *śākhas* decorated with lozenges, creeper, pilaster, lions and sloping plain band. At the base are Saiva *dvārapālas*. The first two *śākhas* are continued on the lintel. Gajalakshmi is carved on the projecting rectangular *lalāṭa*. The pediment is decorated with five *Nāgara* turrets interspersed by flowers. The *antarāḷa* in front of this *garbhagṛiha* has no door but its entrance is flanked by two square pilasters with projections.

The south-west corner of the *sabhāmanṭapa* is preserved. In the west wall is a niche (Pl. 245) consisting of an *adhishṭhāna* containing a *padma*, a lenticular *kumuda* and another *padma*, opening flanked by pilasters, a lotus in relief on the ceiling, large projecting eave with curvilinear underside and sloping top, and *Rēkhanāgara* turret. There is another niche in the south wall. Its *adhishṭhāṇa* consists of a *padma*, a *kaṇṭha* decorated with flowers separated by vertical bands and another *padma*. Its entrance is flanked by plain vertical members. A sculpture of seated Ganesa is kept in it.

Two balustrades containing elephants, carved almost in round, are lying near the temple.

No. 27

PLACE: **KURUGOD,** Bellary Taluk.

NAME: **SANGAMESVARA TEMPLE**[48] (Fig. 27; Pls. 248-254).

LOCATION: About a kilometre west of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Second quarter of 13th century.

DYNASTIC AFFILIATION: -.

TYPE: *Kaliṅga*.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[49] of about 13th century, on a pillar in the *mahāmanṭapa*, records donations to the god Sangamesvara. Another inscription[50] dated 1543 A.D. in the reign of Vijayanagara king Sadasivaraya, on a slab set up in the same *manṭapa*, also records donations to the same god.

PLAN (Fig. 27): This temple consists of a *garbhagṛiha*, an *antarāḷa*, a *pradakshiṇāpatha*, a *mahāmanṭapa*, and a *mukhamanṭapa*.

ELEVATION (Pls. 248-250): The *garbhagṛiha* is surrounded by the *pradakshiṇāpatha*. The *adhishṭhāna* of the *garbhagṛiha* consists of an *upāna*, a *padma*, a lenticular *kumuda* with thin flat edge, and a *kapōta* with dentil projections. The wall is plain. The *prastara* is concealed by the surrounding roof of the *pradakshiṇāpatha*. The superstructure (Pl. 250) consists of seven tiers, each consisting of a recessed *kaṇṭha* and a *kapōta*. Above are a *kaṇṭha*, a *padma*, another *kaṇṭha* and a square *śikhara*. A metal *stūpi* is kept over a cement base at the top. There is no *sukanāsi*.

There are two *adhishṭhānas* (Pl. 249) on the exterior. The visible portion of the partly buried lower *adhishṭhāna* consists of a lenticular *kumuda* with flat narrow edge, a projecting *kapōta* with dentil decorations, a high vertical course decorated with square flowers separated by vertical bands and a *padma*. The upper *adhishṭhāna* consists of an *upana*, a *padma*, a *kapōta*-like course with curved top containing projecting dentil decorations, a high *kaṇṭha* decorated with flowers of square, vertical and lozenge type, each separated by a vertical band, and another *padma*. The upper *adhishṭhāna* also serves as *kakshāsana*. On its top is a backrest decorated like the *kaṇṭha* of the lower *adhishṭhāna*. The pillars set on the *kakshāsana* support the beams. Above are a heavy sloping eave, and a *kapōṭa* with sloping underside and curved top with dentil decorations.

INTERIOR: The square *garbhagṛiha* contains a large Linga on high *pīṭha* (Pl. 254). The *garbhagṛiha* door is large and consists of seven *śākhas*. At the base are *dvārapālas*, each flanked by a female *chauri*-bearer and an attendant. The attributes in the hands of the

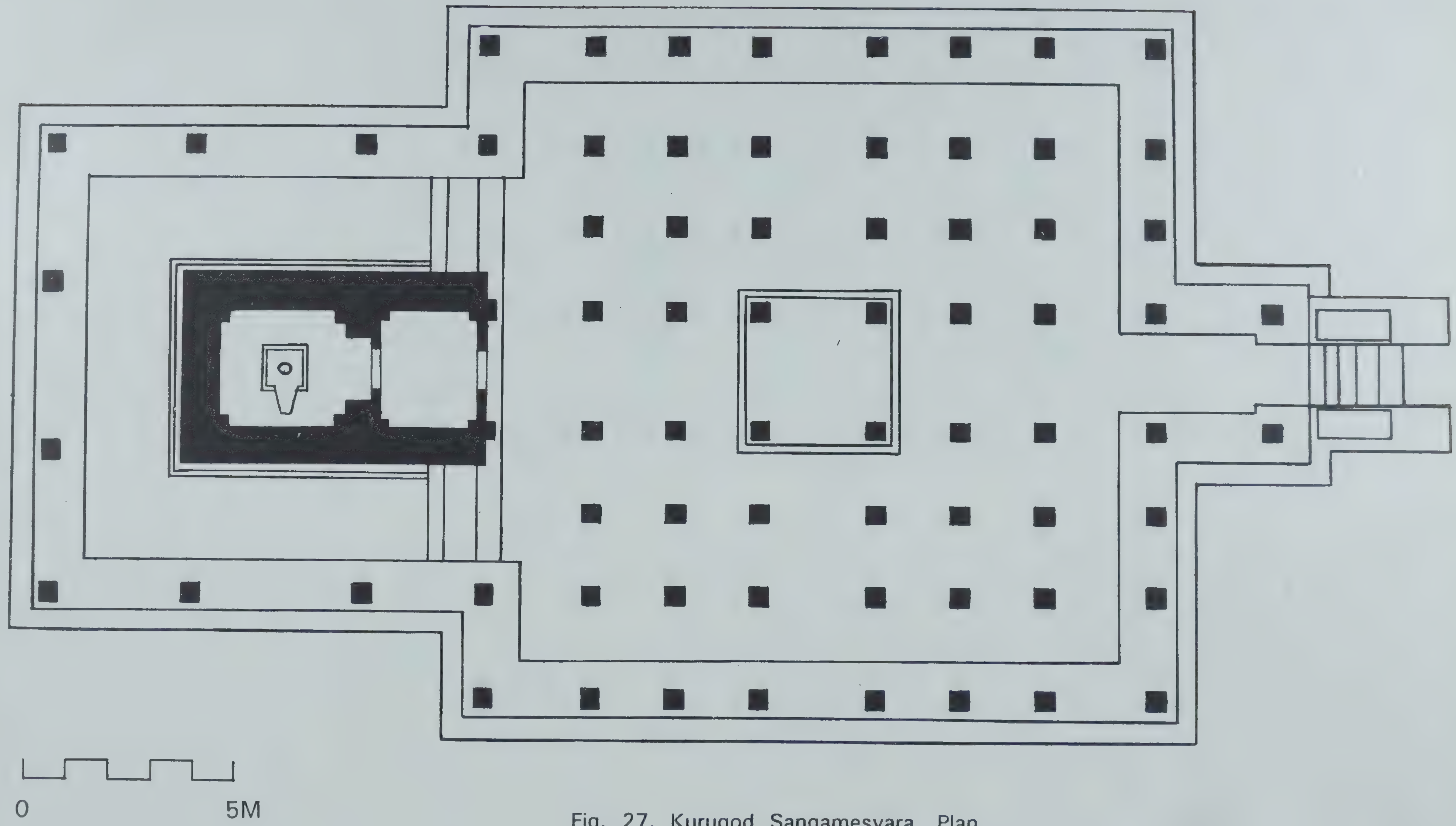

Fig. 27. Kurugod Sang̲ameṣvara, Plan.

dvārapālas are not clear, because the entire door has a thick coat of lime. However, the one on the left jamb carries a staff-like object, kept across on the shoulders. The first two *śākhas* continue on the lintel. At the centre of the lintel is a projecting rectangular block containing Gajalakshmi. Above is a prominently projecting eave, curvilinear in section. The pediment consists of three *Drāviḍa* and two *Nāgara* turrets. In front of the door on the floor is a *chandraśila* decoration in relief. The *antarāḷa* door is also broad and consists of five *śākhas* decorated with square flowers, creeper, pilaster, lions and an elephant, and plain curve. At the base are *dvārapālas*, each attended by a male and a female attendants. The *dvārapāla* on the left jamb holds *ḍamaru*, snake, *gada* and *abhayahasta*, and that on the right holds *chakra*, *śankha*, and *abhayahasta*. These are framed in *tōraṇa* ending in *kīrtimukha*. The first two *śākhas* continue on the lintel. At the centre of the lintel is a projecting rectangular block with Gajalakshmi. Above is a prominently projecting eave, curvilinear in section. The pediment consists of three *Drāviḍa* and two *Nāgara* turrets. In front of the *antarāḷa* door is a small granite sculpture of couchant bull. Against the left pilaster is kept a granite sculpture of Ganesa. The floor level of the *garbhagṛiha* and that of the front *mahāmanṭapa* is same. But that of the *pradakshiṇāpatha* is at a lower level. There are three steps leading from the *mahāmanṭapa* into the *pradakshiṇāpatha*.

The *mahāmanṭapa* is a large pillared hall standing on sixty pillars (excluding two in the *mukhamanṭapa* and eight in the *pradakshiṇāpatha*). The four pillars at the centre are set on a raised floor. The second and third lines of pillars are set on raised strips of floor on four sides of the central *ankaṇa*. The fourth row is set over the *kakshāsana*. The four pillars in the central *ankaṇa* are of black stone (Pl. 253) and are finely polished. These pillars consist of a moulded base, shaft consisting of lower square block, 16-8-16-sided middle portion, upper square block, top shaped like a pot with a *kīrtimukha* on each side, disc capital, square abacus with convex base, and scroll corbels with leaf decorations on the underside. The sixteen-sided bands of the shaft are fluted and eight-sided band is decorated with creeper scrolls. The remaining pillars are of granite. The pillars in the second and the third rows (Pl. 252) consist of similar base, capital and abacus. Their corbels have sloping underside with raised band at the centre. The shaft of the pillars in the second row is round with lower square block, resembling that of the round pillars of the period of the Chalukyas of Kalyana. It consists of a lower square block, several circular mouldings, bell portion decorated with beaded festoons, and upper portion shaped like a pot. The shaft of the pillars in the third row is similar in outline to those in the second row but the bell portion is octagonal. This shaft consists of a lower square block, middle portion with octagonal and circular bands, bell portion with eight sides, and upper half of pot with uncarved *kūḍu* projections on four sides. The pillars in the last row consist of only a shaft and corbels. This shaft consists of lower and upper square blocks divided by octagonal middle portion, and pot top decorated with uncarved kudu projections. The pillars at the corners in this row are of simple square type with recessed middle portion decorated with raised plus mark and pot top. The inner side of the *kakshāsana* surrounding the *pradakshiṇāpatha*, and the *mahāmanṭapa* depicts a vertical course decorated with square flowers and a *padma* course. At some places elephant occupies the place of flower. Above is a sloping backrest. The central ceiling (Pl. 251) of the *mahāmanṭapa* consists of three rotated squares and a flat slab with lotus in low relief. All other ceilings are flat and plain.

There is a broken (granite) panel of Saptamatrikas and a Naga stone in the *mahāmanṭapa*. Unusually, Ganesa and Virabhadra are seated together at the right end and only six Matrikas are seen in this panel (mutilated?).

The entrance of the temple is flanked by two large elephants (white washed) of about 2 m. high. Sculptures of a broken Saiva *dvārapāla* and a mutilated Devi are kept in front of the temple.

No. 28

PLACE: **KURUGOD,** Bellary Taluk.

NAME: **SIDDHESVARA TEMPLE**[51] (Pls. 255-256).

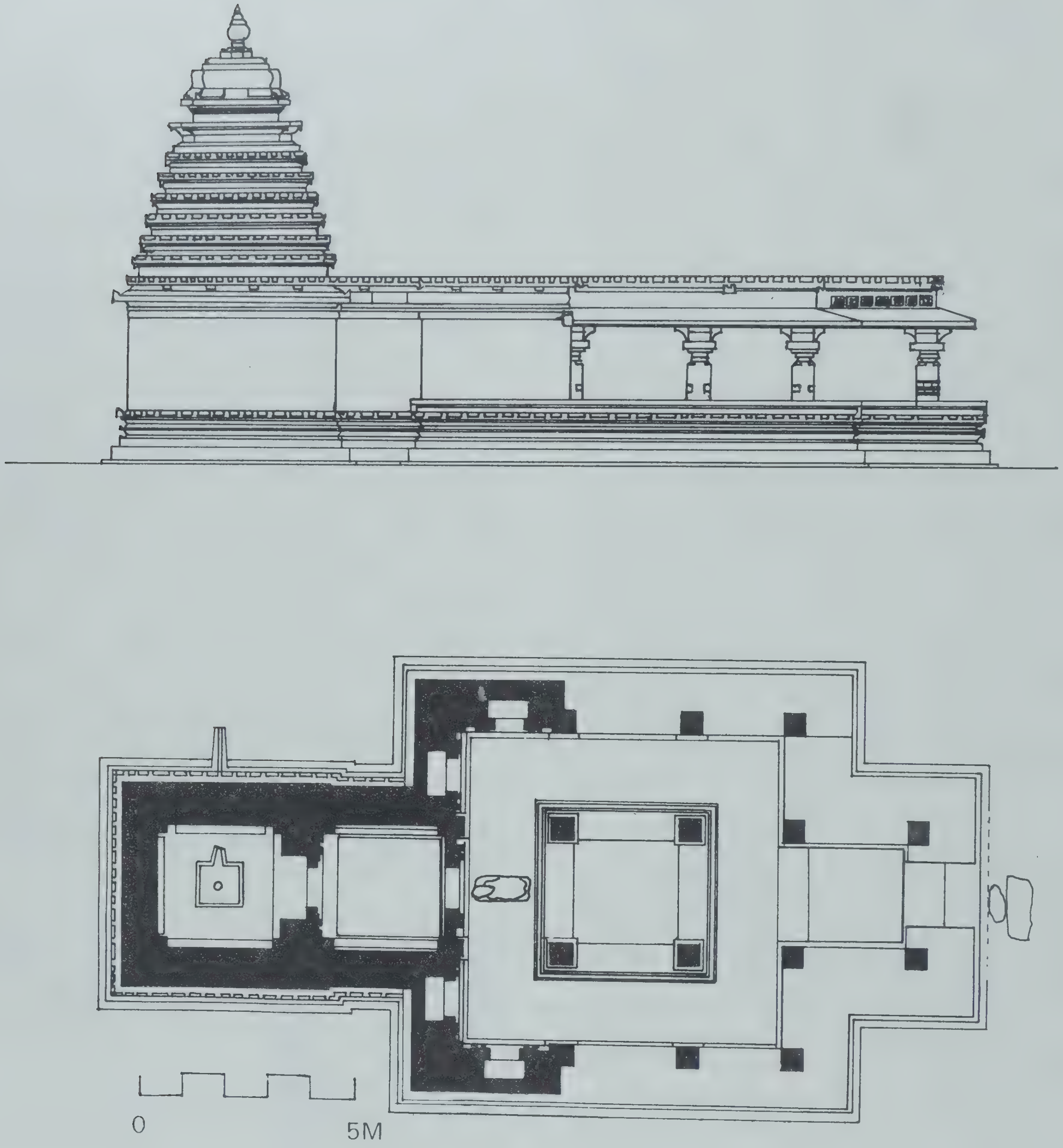

Fig. 28. Kurugod Ujjalesvara, Elevation and Plan.

LOCATION: West of the village and east of the Sangamesvara temple.

ORIENTATION: Facing south.

DEDICATION: Siva (originally Jaina).

DATE: Last quarter of 12th century.

DYNASTIC AFFILIATION: Sindas of Kurugod.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[52] dated 1545 A.D. in the reign of Vijayanagara king Sadasivaraya, on the south wall of the *sabhāmanṭapa*, records a grant to the god Jinadeva.

PLAN: This temple consists of a *garbhagṛiha*, an *antarāḷa*, a *sabhāmanṭapa* and a *mukhamanṭapa*.

ELEVATION (Pl. 255): The *adhishṭhāna* of the temple consists of an *upāna*, a *padma*, a lenticular *kumuda* with narrow flat edge and a *kapōta*. The plain wall has a course with simple mouldings at the top and prominently projecting eave with curvilinear section and a series of bud drops at the edge. There is no *prastara* and no superstructure above.

INTERIOR: The *mukhamanṭapa* is supported by two square pillars in the front. The *sabhāmanṭapa* door consists of four *śākhas* decorated with square flowers, creeper scrolls, pilaster, and lions. At the base are *pūrṇakuṁbhas* under *makara tōraṇa* ending in *kīrtimukha*. The first two *śākhas* continue on the lintel. The *lalāṭa* block at the centre of the lintel had a figure of Tirthankara originally, which has been chiselled out and a Linga is carved on it. However, three umbrellas are seen above. On either side of the *lalāṭa* is a prominently hanging bud drop. Above is a heavy, overhanging eave, curvilinear in section. Above it are five turrets interspersed by lozenges. The *sabhāmanṭapa* has four square pillars of usual type. At the centre of the front side of the beam, between the southern pair of pillars, was a seated Tirthankara, which has been chiselled out. There are two niches in the north wall. Each niche consists of *adhishṭhāna* consisting of *padma*, lenticular *kumuda* with flat edge and another *padma*, door jambs consisting of three plain *śākhas* including that of a pilaster, prominently projecting eave with sloping top, and pediment decorated with three turrets of *Nāgara* type interspersed by lozenges.

The *antarāḷa* door has four *śākhas* decorated with lozenges, pilaster, lions and creeper scrolls. The figure on the *lalāṭa* has been chiselled out. At the base are *pūrṇakuṁbhas* framed in *makara tōraṇa* with *kīrtimukha*. The eave projects prominently and is curvilinear in section. The pediment has five turrets in bold relief, of which three are of *Drāviḍa* type and two of *Nāgara* type. There is a crudely carved Nandi of late period in the *antarāḷa*. The *garbhagṛiha* door consists of four *śākhas* decorated with flowers, creeper scrolls, pilaster, and vertical row of lions standing on rear legs. The first two *śākhas* continue on the lintel. The Jina figure on the projecting *lalāṭa* block has been chiselled out. At the base are *pūrṇakuṁbhas* framed in *makara tōraṇa* supported by pilasters. A Linga is worshipped on a rectangular *pīṭha* (Pl. 256). The *pīṭha* has three lions on its front side indicating that originally it supported a Jaina image.

No. 29

PLACE: **KURUGOD,** Bellary Taluk.

NAME: **UJJALESVARA TEMPLE**[53] (Fig. 28; Pl. 257).

LOCATION: North of the village, on the other side of the hillock.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: 1177-1181 A.D.

DYNASTIC AFFILIATION: Sindas of Kurugod.

TYPE: *Kalinga*.

MATERIAL: Granite.

INSCRIPTIONS: An inscription[54] dated 1181 A.D. from Kurugod, now in the Indian Museum in Culcutta, mentions that Sinda king Rachamalla I appeared, after his death, in the form of a self created Linga, known as Udbhava Rachamallesvara. Two label inscriptions below the *chauri*-bearers on the *antarāḷa* door mention names of Lokahurada Jo.ladevi and Lokahurada Dechaladevi.

PLAN (Fig. 28): This is a large temple consisting of a *garbhagṛiha*, an *antarāḷa*, a *sabhāmanṭapa* and a *mukhamanṭapa*.

ELEVATION (Pl. 257): The *adhishṭhāna* of this temple consists of an *upāna*, a lenticular *kumuda* with flat edge, and a *kapōta* with *padma* moulding on the underside and sloping top with dentil decorations. The plain wall ends with a course consisting of simple mouldings. The eave projects a little and is curvilinear in section. Above is a *kapōta* with sloping underside with rectangular uncarved blocks and rounded top with dentil decorations. This portion is continued over one transverse *ankaṇa* of the *sabhāmanṭapa* in front of the *antarāḷa*. The superstructure consists of six tiers, each consisting of a *kaṇṭha* and a *kapōta* with sloping underside and rounded top with dentil decorations. Above are *padma*, *kaṇṭha*, another *padma*, another *kaṇṭha*, square *śikhara* and *stūpi*. The central portion of the front side of the superstructure is undressed (for accommodating *sukanāsi*?). There is no *sukanāsi*. The *adhishṭhāna* of the *ankaṇa* in front of the *antarāḷa* has an additional high *padma* at the top. The remaining two *ankaṇas* of the *sabhāmanṭapa* and the *mukhamanṭapa* have two additional courses, consisting of a narrow *kaṇṭha* decorated with diamond-shaped flowers, interspersed by vertical bands, and a *padma*. The eave on this portion is heavy, overhanging and straight in section. Above are a high vertical course and a *kapōta*. The latter is similar to the *kapōta* courses of the superstructure.

INTERIOR: The *mukhamanṭapa* stands on two pillars in the front. The partly covered *sabhāmanṭapa* stands on four pillars at the centre and six pillars on sides. One transverse bay in front of the *antarāḷa* is covered with walls and the remaining portion of the *sabhāmanṭapa* is covered with the *kakshāsana*. The side pillars are set in the *kakshāsana*. The *kakshāsana* consists of a *padma*, a high *kaṇṭha* and a plain course. All the pillars are of square type. There are four deep and broad niches, two in the west wall and one each in the north and south walls of the *sabhāmanṭapa*. All the niches are similar and consist of fully carved door frame consisting of two *śākhas* -- one decorated with square or diamond shaped flowers and another of pilaster (excluding the two plain bands flanking the pilaster). At the base of the door are *pūrṇakumbhas*. The eave projects prominently and is curvilinear in section. There is a couchant Nandi in front of the *antarāḷa* door.

The *antarāḷa* door consists of three *śākhas* decorated with square flowers, pilaster, and petals. Flanking the last *śākha* is another vertical band with recessed squares, each containing either a flower or a *haṁsa* or a lion. At the base of the jambs are prominently carved figures of female *chauri*-bearers. Each *chauri*-bearer is flanked by two male attendants. Above is a *tōraṇa* with *kīrtimukha* in very low relief. Below these figures are label inscriptions mentioning their names as Lokahurada Jo.ladevi and Lokahurada Dechaladevi. The first *śākha* continues on the lintel also. Gajalakshmi in low relief is carved on the *lalāṭa* block. Above is a prominently projecting eave with low curvilinear section. On the pediment are three turrets interspersed by lions. The *garbhagṛiha* door consists of five *śākhas* decorated with square flowers, creeper scrolls, pilaster, plain band and petals. At the base are Saiva *dvārapālas* holding *triśūla*, *ḍamaru*, *gada* and one hand held in *abhayamudra*. Each is flanked by two female *chauri*-bearers. The first two *śākhas* continue on the lintel. The *lalāṭa* block on the lintel has Gajalakshmi. Above is the *kapōta* with simple mouldings. The pediment has five turrets. At the top are square flowers in between turrets. A large Linga on large square *pīṭha* is worshipped in the *garbhagṛiha*.

No. 30

PLACE: **KURUVATTI,** Hadagali Taluk.

NAME: **MALLIKARJUNA TEMPLE**[55] (Fig. 29; Pls. 258-278).

LOCATION: In the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: C. 1085 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: *Vēsara*.

MATERIAL: Schist.

INSCRIPTIONS: Several inscriptions[56] dating from 1087 A.D. to 1204 A.D., belonging to the Chalukyas of Kalyana and the Hoysalas, record donations. The god is referred to as Trailokyamallesvara and Ahavamallesvara in the inscriptions.

PLAN (Fig. 29): This temple consists of a *garbhagṛiha*, an *antarāḷa*, a *sabhāmanṭapa*, two *mukhamanṭapas* on sides, and a detached *Nandimanṭapa* on the east.

ELEVATION (Pls. 258-262): Its *adhishṭhāna* consists of an *upāna*, a *padma*, a lenticular *kumuda* with narrow flat vertical edge, a *kapōta*, a course depicting ends of rafters, and a *padma*-like moulding. The ends of rafters are decorated with *makara* heads, lions trampling elephants (Pl. 269), elephant-riders, rearing lions on human figures, Yaksha (Pl. 268), flying Gandharvas, creeper scrolls, floral motifs, *kīrtimukha* issuing floral decorations, musicians, Bhairava, Ganesa, Kartikeya, and naked woman carrying a basket(?) over her head. The wall is decorated with tall pilasters, pair of pilasters supporting *vimāna* turret on projections, and turret on single pilaster framed in a pair of pilasters supporting intricately carved *makara tōraṇa* ending in *kīrtimukha* issuing tassels in recesses. The arabesque designs of the *tōraṇa* are in high relief, partly detached from the wall leaving a gap in between. The central *bhadra* of the *garbhagṛiha* wall is projected more. Each central *bhadra* has a deep niche housing a sculpture, flanked by an elephant and a flying Gandharva on each side, supporting bracket figures (only socket is seen but there is no bracket figure). Niches are framed in pilasters and lintel. Above are a heavy sloping eave containing imitation of wood carving on underside, and turrets of *Drāviḍa* (on west and north) and *Vēsara* type (on south). Each turret is framed in a *makara tōraṇa*, with rider on *makara*, ending in *kīrtimukha*. The exuberantly carved tails of the *makaras* are hanging down. Sculpture in the south niche is mutilated. Dancing Siva (mutilated) with musicians and Nandi on a *pīṭha* in the west niche is detachable. Below it is a circular *pīṭha* fixed to the wall, i.e. part of the stone in the wall is moulded into a *pīṭha*. Ugra-Narasimha is found in the north niche (below it is another circular *pīṭha*). The arabesque design on the *antarāḷa* wall, one each on the north and south walls, is converted into a *jāla-vātāyana* (Pl. 262). Small flowers and figures of Gandharva are seen in the convolutions of the arabesque designs.

The lower portion of the wall of the *sabhāmanṭapa* is decorated with the following small figures: (1) Rama-Lakshmana holding bows in shooting posture (Pl. 270), (2) Vali-Sugriva facing each other and holding a fruit(?) (Pl. 271), (3) a flying man carrying another man on his shoulders (Pl. 272), (4) a lady with animal face standing cross-legged flanked by two attendants (Pl. 274), (5) Hanuman fighting with a man (Pl. 273), (6) lady standing naked, keeping both hands over her head, with an attendant on her left (Pl. 275), (7) Saiva *dvārapāla* (Pl. 276) (flanking west niche), (8) Ganesa, (9) lady standing holding flower in left hand and flanked by two attendants, and (10) lady standing cross-legged keeping left hand on the head of a female attendant and right hand raised above, with another attendant seen on the other side. Some of the blocks meant for carving such figures are left uncarved. The wall ends with an insignificant *kapōta* decorated with filled in *kūḍu-kīrtimukhas* and elephants.

The superstructure has three storeys and a square *śikhara* capped by brass finial. The *sukanāsi* projects on the front. The structure above the *kapōta* of the *āditala* is covered with a thick layer of plaster.

INTERIOR: In front of the *garbhagṛiha* door is a large elaborately carved *kūḍu-kīrtimukha* in relief serving as *chandraśila*. The *kūḍu* is filled in with a circular floral medallion. The *garbhagṛiha* door consists of five *śākhas* decorated with (1) lozenges, (2) Nagabandha, (3) creeper scrolls containing elephants, *mithunas*, musicians, and ending with *pūrṇakuṁbha* at the top, (4) *mithuna* dancers and musicians, and (5) vertical creeper with leaf design on the background. The first two *śākhas* continue on the lintel. Gajalakshmi occupies the centre of the lintel. Above is an insignificant eave. The square *garbhagṛiha* has three deep niches in three walls with a horizontal slab dividing each niche into two horizontal divisions. The *antarāḷa* is open in the front without any door frame but has a *torana* on two round pillars

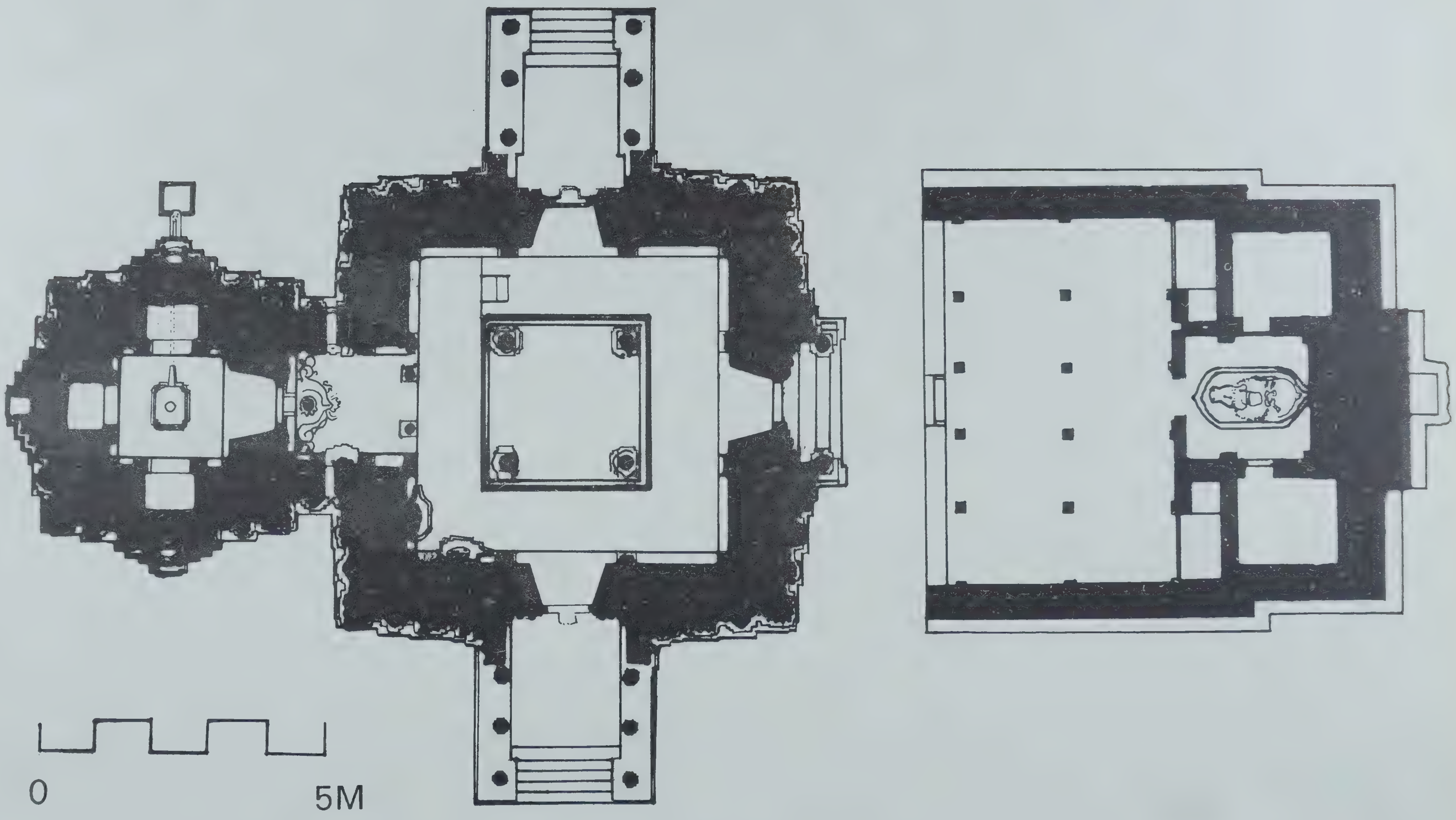

Fig. 29. Kuruvatti Mallikarjuna, Plan (After Rea).

(Pl. 278). This *tōraṇa* is very beautifully carved with highly decorated and partly detached *makara tōraṇa* ending in *kīrtimukha*. At the centre is carved Siva attended by two female attendants and flanked by Brahma to his right and Kesava to his left. These figures along with the *makara tōraṇas* ending in *kīrtimukhas* are partly detached from the background. Sculptures of Bahirava, devotees, two men keeping their hands on spears, Siva holding *triśūla* and *akshamāla* are kept in the *antarāḷa*.

The *sabhāmanṭapa* is square and contains four pillars. These pillars (Pl. 277) are of round type consisting of a moulded base, shaft containing lower square block, several bands, bell portion, pot top, cushion capital, square abacus with convex base and angled corbels with projecting central band. On each side of the square block on the lower portion of the shaft is a turret of *Rēkhanāgara* type supported by two round pillars housing a deity and framed in partly detached *makara tōraṇa* on two detached pillars ending in *kīrtimukha*. Behind these outer pillars on each side is a rearing lion standing on elephant. This whole unit is flanked by a pilaster with *Drāviḍa* turret on either side. The figures carved on pillars include Siva, Saiva *dvārapāla*, Vishnu, Kesava, Brahma, Surya, Kali, Sarasvati etc. The central ceiling of the *sabhāmanṭapa* is of two rotated receding squares and a flat top slab decorated with a lotus. Other ceilings are flat and plain. In this hall are sculptures of Surya with a snake spreading its seven hoods above, large sculpture of Ganesa, and another small sculpture of Ganesa.

The *sabhāmanṭapa* has three doors. The east door is flanked by a thick square pilaster on each side. Originally each pilaster had two bracket figures one on the front (east) side and another on the inner side. Only three such figures are surviving now. One of them is of a lady standing gracefully in *tribhanga* (Pl. 264). Her *sāri* is decorated with floral designs. Her arms are partly broken. She wears anklets, waist-bands, *yajnōpavīta*, necklaces, shoulder ornaments, armlets, ear rings (mutilated) and head ornaments. Outlines of the body are beautifully shown. Hair is tied into a large coiffure on the back. She is attended by a stout dwarf lady and a boy (head mutilated). Behind is seen a creeper design (mutilated). It is a sculpture carved in round. Second is also of a lady (Pl. 263) standing in *tribhanga* with broken hands. Drapery of her *sari* is seen on the legs. She wears anklets, waist-band, necklaces, shoulder ornaments, armlets, bracelets, ear rings, and head ornaments. A tassel is falling down from the waist-band stretching up to the ankle. To her left is a man playing flute, while the figure to her right is broken. Behind her is a creeper scroll. Third is of a dancing lady holding drum (Pl. 265). She is dancing raising her left leg. The artist has shown this lady in a twisted form while dancing, showing her front and back portions. She wears a short-like lower garment covering only upper portion of her thighs. Her left palm is pushed into the strings of the drum, hanging from her left shoulder. Her right palm in the act of beating the drum is broken. She also wears all above described ornaments. She is attended by two drummers on one side, and a cymbalist and a flute player on the other side. Behind is a creeper scroll showing two branches, one over the other. All these bracket figures are supported by flying Gandharvas with wide open mouth, indicating the load over their heads. Above the pilasters is a lintel covered with thick prominently projecting eave, over which is the *prastara* portion of the temple.

The east door of the *sabhāmanṭapa* consists of eight *śākhas* decorated with (1) lozenges, (2) Nagabandha, (3) creeper scrolls, containing dancing *mithunas*, (4) creeper scrolls containing birds, (5) dancing *mithunas* and musicians, (6) creeper, (7) leaf decoration, and (8) straight uprising creeper. At the base are standing figures consisting of *dvārapāla,* Naga, man with animal face, lady holding flower and fruit, man, lady holding flower, and lady holding pitcher (Pl. 267). Each figure is flanked by two pilasters supporting turret. Above are high *tōraṇas.* The first three *śākhas* are continued on the lintel also. On the *lalāṭa* of the lintel is Gajalakshmi. Above is a heavy sloping eave with an imitation of wood carving on the underside. Above are seven turrets of *Drāviḍa* type. Each turret is encased in a *makara tōraṇa*. The north door of the *sabhāmanṭapa* also has eight *śākhas* similar to that on the east (Pl. 266). Only difference is that the sixth *śākha* here has composite animals within the creeper scrolls. At the top of the third *śākha* are *pūrṇakumbhas*. At the centre of the eave is filled in *kūḍu* with *kīrtimukha*. The north *mukhamanṭapa* stands on six square pillars (with projections) arranged in two rows. The south door of the *sabhāmanṭapa* is similar to that on the north. There is no *kūḍu-kīrtimukha* design on the eave. There are four *Nāgara* turrets on pilasters in between the *Drāviḍa* turrets. On the west wall of the south *mukhamanṭapa* is a figure of Gaṇesa. This *mukhamanṭapa* is similar to that on the north. A large loose sculpture of a seated king accompanied by two queens and two female *chauri*-bearers is kept here. The figures are framed in a *makara tōraṇa* ending in three *kīrtimukhas*. The king portrayed here may be identified as Chalukya Somesvara, who died at this place and in whose memory this temple was erected.

Originally a large Nandi was housed in a *manṭapa* with four circular pillars in front of the temple. A modern temple has now been constructed for Nandi. The original pillars are seen in the wall.

No. 31

PLACE: **MAGALA,** Hadagali Taluk.

NAME: **SURYANARAYANA TEMPLE**[57] (Fig. 30; Pls. 279-302).

LOCATION: In the village.

ORIENTATION: Facing south.

DEDICATION: Somanatha, Kesava and Surya.

DATE: 1209 A.D.

DYNASTIC AFFILIATION: Hoysala.

TYPE: Superstructure dilapidated.

MATERIAL: Schist.

INSCRIPTIONS: Inscription[58] dated 1209 A.D. in the reign of Hoysala king Ballala II, on a slab set up in the temple, mentions that Sameyada-Garuda Marmmarasa of Magala built a *trikūṭa* temple for the gods Somanatha, Prasanna Kesava and Surya. Another inscription[59] on a pillar in the temple records that the chief Sameyada-Garuda Marmmarasa assigned a portion of the rent free land belonging to the temple of the god Somanathadeva to Bammoja, the architect of that temple.

PLAN (Fig. 30): This temple consists of three *garbhagṛihas*, each with an *antarāḷa*, a *sabhāmanṭapa* and a *mukhamanṭapa*.

ELEVATION: (Pls. 279-287): The *adhishṭhāna* of the temple consists of an *upāna*, a *padma*, a *kapōta* with underside moulded like *padma* and dentil projections on top decorated with floral motifs and *kīrtimukha* issuing floral motifs, a course depicting ends of rafters decorated with deities and secular figures flanked by rearing lions, lions trampling elephants, and lions trampling men (Pl. 284); and a *padma*. The figures on the course depicting ends of rafters include Vishnu, Kesava, Yoga-Narasimha, Brahma, Siva, Bhairava, Ganesa, Bhairavi, Kali, Sarasvati, Yakshas, saints, dancers etc. There is a beautifully decorated *praṇāla* (water chute) (Pls. 286-287) in the north wall of the west *garbhagṛiha*. Its sides are decorated with elaborately carved *makaras* with floriated tail in high relief. The *makaras* have riders on them. A lion and a creeper scroll emerge from the mouth of the *makaras*. The front side of the *praṇāla* shows a *kīrtimukha* at the top, a square outlet at the centre and a creeper scroll filled in with a flying Gandharva below.

The wall of the temple is divided by long pilasters of projected square and star type supporting the ave. From the upper half of these pilasters rise *makara tōraṇas* encasing the turrets. Above *makara* are pedestals springing from the pilasters to support brackets. Holes for holding bracket figures are seen on the underside of the eave but not on the projecting pedestals. The pedestals are carved like flowers sprouting from stem of a creeper. Some of these are shaped like snakes with single or multiple hoods instead of flowers. The walls have projections and recesses. The central *bhadra* of the *garbhagṛiha* wall projects more and has a niche (Pl. 280). These niches are very deep and have moulded base, door frame decorated with square flowers, pilaster and petal *śākhas*, lintel with Gajalakshmi, prominent eave and a richly carved *Vēsara* turret. All the niches are empty. Remaining portion of the central *bhadra* is decorated with turrets of *Nāgara* type on single pilaster. The corner projections and the recesses are decorated with turrets of *Vēsara* type on double pilasters. The eave of these turrets projects very prominently and is decorated with hanging festoons. The richly carved turrets are framed in *makara tōraṇa* ending in *kīrtimukha*. There are thick pilasters also on the *antarāḷa* and the *sabhāmanṭapa* walls. Below the turrets on double pilasters on the east and west walls of the *sabhāmanṭapa* are medium size figures of dancing Parvati, Bhairava and female figures. The curvilinear eave above the wall projects prominently. Above is a *prastara* consisting of *śāla, kūṭa* and *panjaras*, richly decorated with *kūḍus* containing Yakshas, dancers, and rearing lions. The *prastara* of the west *garbhagṛiha* contains figures of two Bhairavas, one over the other, and dancing Siva at the centre of south and west sides. Such figure on north is mutilated. Upper portion of the *sabhāmanṭapa*, north shrine and east shrine is dilapidated and is occupied by modern wall.

The *mukhamanṭapa* (Pls. 279, 281-282) is oblong and is directly added to the *sabhāmanṭapa*. Its *adhishṭhāna* consists of an *upāna*, a *padma*, a *kanṭha* decorated with lozenges separated by pilasters and a *kapōta* with *padma* moulding below and dentil decorations above. Over the *adhishṭhāna* rises the *kakshāsana* (Pl. 282), the vertical face of which is decorated with *Nāgara* turrets over single pilaster. The lower portion between pilasters is used for carving a series of amorous couples and erotic figures. The upper portion is used for carving *kīrtimukhas* and foliage designs. The sloping portion of the backrest is decorated with lozenges interspersed by pairs of pilasters. At the top is a band of creeper scrolls. The thin wall is of *jāla-vātāyana* (latticed window) with three horizontal rows of square holes (Pl. 281). The vertical and horizontal bars of the *jāla-vātāyana* are decorated with foliage designs. Above is very heavy curvilinear eave (Pl. 285) Its edge rises up to draw water at its two ends. Above this is a *prastara* consisting of *śāla-kūṭa-panjaras* and is similar to that on the west *garbhagṛiha*. The *mukhamanṭapa* door is simple, consisting of *sakhas* decorated with square flowers, creeper scrolls and petals. All the three *śākhas* continue on the lintel. The *lalāṭa* contains Gajalakshmi.

INTERIOR: The central (north) *garbhagṛiha* is square. It is empty. Its door consists of five *śākhas* decorated with (1) flower, (2) creeper scrolls (3) pilaster, (4) creeper scrolls, and (5) petals. There are no *dvārapālas* below. The first two *śākhas* continue on the lintel. The projecting rectangular *lalāṭa* block has Gajalakshmi in bold relief. The eave projects prominently and has curvilinear cross section. Above are five turrets, of which the central one is of *Vēsara* type and the rest are of *Nāgara* type. These are interspersed by lions standing on rear legs. The *antarāḷa* door consists of five *śākhas* decorated with (1) flowers, (2) pilaster, (3) flowers, (4) square perforations inset with square flowers, and (5) creeper (unfinished). There are no *dvārapālas* below. The first *śākha* continues on the lintel. Gajalakshmi is carved in bold relief on the projected rectangular *lalāṭa* block. The eave projects prominently with sloping top and hollow underside. Above are three turrets of *Nāgara* type interspersed by lions standing on rear legs.

The east *garbhagṛiha* is also square and contains a sculpture of Surya. The *pīṭha* of Surya is high and contains seven horses and the charioteer on it. Surya is beautifully carved, reminding the richness of the Hoysala art. Standing in *samabhanga*, he holds lotuses (one hand mutilated). He wears *makara-kuṇḍala*. Below are four female attendants, of which two are *chauri*-bearers. The *prabhāvaḷi* consists of serpentine *tōraṇa* issued from *makaras* and ending in *kīrtimukha*. The *torana* is carved in round and is partly detached. Usha and Pratyusha seated on *makaras* are discharging arrows. Along the outer edge are twelve creeper scrolls filled with Dvadasa Adityas. The *garbhagṛiha* door consists of five *śākhas* decorated with (1) flowers, (2) creeper scrolls, (3) pilaster, (4) lions standing on rear legs, and (5) petals. There are no *dvārapālas* at the base. Two inner *śākhas* continue on the lintel. The lintel is decorated with Gajalakshmi in bold relief on projecting rectangular block. The eave projects prominently with sloping top and hollow underside. Above are five turrets of *Nāgara* type interspersed by two seated dwarfs holding flower and two lions standing on rear legs. The *antarāḷa* door (Pl. 300) consists of five *śākhas* decorated with (1) flowers, (2) pilaster, (3) creeper scrolls, (4) square perforations inset with square flowers, and (5) creeper (unfinished). There are no *dvārapālas* below. The first *śākha* continues on the lintel.

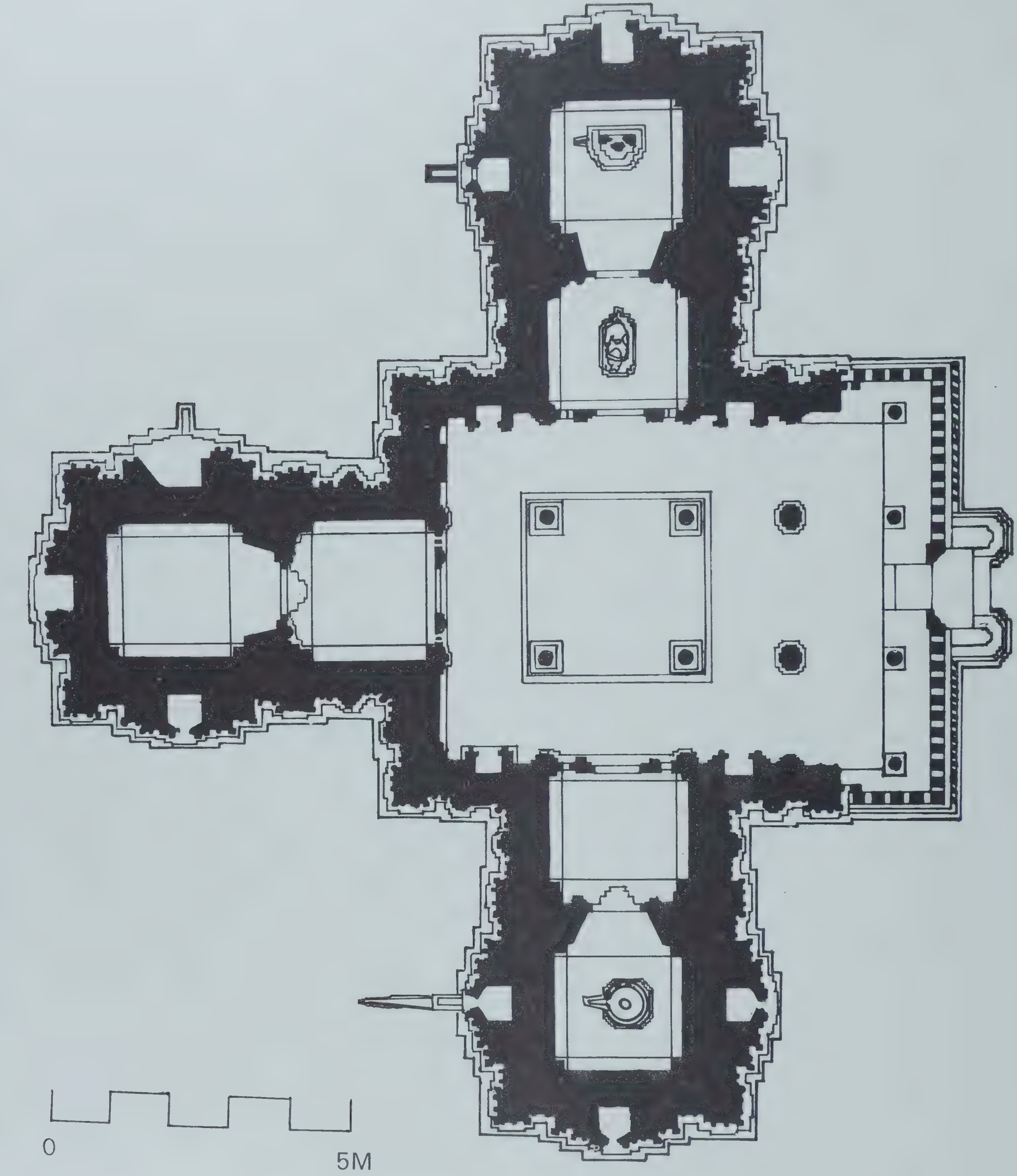

Fig. 30. Magala Suryanarayana, Plan (After Rea).

Rectangular projecting block on the lintel has Gajalakshmi in bold relief. The eave has sloping top and curved hollow underside. The pediment has five turrets of *Nāgara* type.

The west *garbhagṛiha* is also square. It contains only a circular *pītha*. Its door consists of five *śākhas* decorated with (1) lozenges, (2) creeper scrolls, (3) pilaster, (4) creeper scrolls, and (5) petals. There are no *dvārapālas* below. Gajalakshmi is carved on the raised rectangular *lalāṭa* block. The first two *sakas* continue on the lintel. The eave is curved and the pediment contains five turrets of *Vēsara* type interspersed by four rearing lions. The beautifully carved *antarāḷa* door (Pl. 301) consists of six *śākhas* decorated with (1) flowers, (2) creeper scrolls, (3) pilaster, (4) Nagas holding sword and shield, (5) creeper with large scrolls filled with flying Gandharvas, some holding sword and shield, and some flower, and (6) mythical animals like lion with human face, and lion with elephant head. At the base are Saiva *dvārapālas* (Pl. 302). Each *dvārapāla* is flanked by a female *chauri*-bearer and a man playing flute. The first two *śākhas* continue on the lintel. The raised rectangular *lalāṭa* block on the lintel has Gajalakshmi. The eave has sloping top and hollow underside. Its front line is decorated with festoons. The pediment has five turrets of *Vēsara* type interspersed by six pilasters, each supporting a turret of *Vēsara* type. Above are six *kīrtimukhas* in low relief.

The *sabhāmanṭapa* and the *mukhamanṭapa* are joined together forming a large hall consisting of ten pillars, of which four are set in the *kakshāsana* in the front (Pl. 293), four set on the elevated floor at the centre of the hall (Pl. 288), and the remaining two set in between the above two groups. The pillars of the first and the last type are of circular type while the remaining are of square type with projections on sides. The central pillars (Pl. 288) consist of moulded base, shaft containing lower square block, series of horizontal bands with sharp edges, bell-shaped middle portion, top shaped like upper half of a pot, lenticular capital, square abacus with convex underside, and scroll corbels. Square moulded base is decorated with a *kūḍu-kīrtimukha* on each side. The *kūḍu* portion bears a creeper scroll containing a flying Gandharva holding flowers. The bell portion (Pl. 289) of the shaft bears beautifully carved jewelled festoons and tassels, the former issued from the *kīrtimukhas*. The top portion is decorated with a band of creeper scrolls and another band of petals. The latter has *kūḍu* projections on four sides. The undersides of the corbels are embellished with religious and secular figures in different postures, along with their attendants. These figures include Ganesa, Bhairavi and dancers (Pl. 290). The pillars along the *kakshāsana* are similar in contour (Pl. 293). The bell portion of the shaft is decorated with semicircular and leaf-shaped medallions suspended from a string (Pl. 294). The top portion bears a band of creeper scrolls and a jewelled band of *kīrtimukhas* and *makaras*.

There are five niches in the *sabhāmanṭapa*, two each in the east and west walls, and one abutting the south portion of the west wall in the front bay (*mukhamanṭapa*). The latter is oblong and contains a panel of Saptamatrikas consisting of Virabhadra, Brahmi, Mahesvari, Kaumari, Vaishnavi, Varahi, Indrani, Chamunda and Ganesa, all with their respective vehicles on the *pīṭha*. This niche is very simple consisting of only a *padma* course below and another *padma* course above, without any jambs. The remaining four may be grouped into two types. One type consisting of a recessed *kanṭha* and a *padma* course below, door jambs depicting triple pilasters, prominently projecting eave, a course with underside shaped like *padma* and top portion like *kapōta*, a course depicting ends of rafters, and a square *śikhara* (Pl. 299). All the members have triple projections and hence the pilasters look like three pilasters. The other type of niches consists of only a *padma* course below, jambs decorated with pilasters, prominently projecting eave and a square *śikhara* above.

Beauty of this temple lies in the exquisitely carved ceilings. The ceilings of the *sabhāmanṭapa* and the *mukhamanṭapa* are of varied type but are arranged harmoniously. Though the outline of some ceilings are similar, they differ considerably in their details. The entire space available on each member is utilised for carving, leaving no blank space. There are twelve ceilings in all. The central one is a large square surrounded by four small square ceilings at its corners and four rectangular ones on the sides. The remaining three are in the front bay (*mukhamanṭapa*) with a rectangular one at the centre flanked by square ones on the east and west. All the ceilings start with a vertical course on four sides resting on beams. This course is decorated with lozenge-shaped flowers interspersed by vertical bands.

The central ceiling (Pl. 295) is elaborately carved. It is large and circular in plan, and consists of four concentric circular tiers. The lowest tier resting on a square forms spandrels or triangular spaces at four corners on the underside. Each of this space bears a *kīrtimukha* issuing creeper scrolls, filled with lotus and flying Gandharvas. Eight blocks project inward at cardinal and inter-cardinal points. Their underside is embellished with floral motifs while vertical side bears Ashtadikpalas. The remaining space is decorated with floral motifs and a creeper. The second tier contains a series of part-hollow-hemispheres, each with a drop at the top. The third and the fourth tiers contain a series of figures of men, each sitting on a dumbbell shaped stool. At the centre is a lofty pendant, suspended from the top, consisting of three tiers receding towards bottom. Each tier is in the shape of a star, each point of the star containing part-hollow-spheres in trefoil. The total scheme of the ceiling looks like a jewelled flower.

The square ceilings to the north-west and south-west (Pl. 298) of the central ceiling consist of a lower octagon and a top slab. The four corner sides of the octagon are larger in size while the remaining four are smaller. The undersides of the slabs with larger sides contain *kīrtimukha* and creeper scrolls filled in with flowers. The upper half of the vertical side of the octagon slopes and projects inward. The top slab bears four concave flowers intersected by a fifth at the centre. Thus the central flower is carved completely, and it partly covers the remaining four. Each flower consists of three concentric circles and a pendant at the centre. Each circle bears a series of points projecting inward. The ceilings on the north-east and south-east are similar to the above, but in this case all sides of the octagon are equal in length. The corner ceilings of the front bay (Pl. 296) are similar to the above in outline with a difference in the top slab, which contains a deep circular flower at the centre, surrounded by eight similar small flowers, partly covered by the former. The surrounding flowers are carved at lower level than the central flower.

The rectangular ceilings (Pl. 297) consist of the lowest tier of lozenge formed by four corner slabs, the second tier of a square, again formed by four corner slabs, and the third or the top tier only of a single slab. The undersides of the corner slabs of the two lower tiers are decorated with *kīrtimukha* issuing creeper scrolls filled with flowers, figures and composite mythical animals. Their vertical sides bear creeper scrolls and petals. The top slab is embellished with *kīrtimukhas* at the corners and a concave lotus at the centre.

No. 32

PLACE: **NILAGUNDA,** Harapanahalli Taluk.

NAME: **BHIMESVARA TEMPLE**[60] (Fig. 31; Pls. 303-314).

LOCATION: About half a kilometre north of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: End of third quarter or beginning of last quarter of 11th century.

DYNASTIC AFFILIATION: -.

TYPE: *Vēsara.*

MATERIAL: Schist.

INSCRIPTIONS: Several inscriptions[61] belonging to the Chalukyas of Kalyana, Kalachuris and Hoysalas, in the courtyard of the temple, record grants to the god Bhimesvara. One inscription[62] on a pillar mentions *mahāsāmantādhipati* Adipemmana. Another inscription[63] belonging to the Hoysala king Vira Ballala, on a beam in the *sabhāmanṭapa*, records renovation of the sluice of the Hiriyakere tank.

PLAN (Fig. 31): This temple consists of three *garbhagrihas*, each with an *antarāla*, on the west, north and south, a *sabhāmanṭapa*, a *mukhamanṭapa* on the east, and a shrine attached to the *mukhamanṭapa* on the east.

ELEVATION (Pls. 303-308): The *adhishṭhāna* (Pl. 308) of this temple consists of an *upāna*, a *padma*, a *kumuda* with lenticular section, a *kapōta* with uncarved *kūḍu* projections, a course depicting ends of rafters decorated with *makara* heads and human figures, and a *padma*. The carvings on the ends of rafters and on the intervening space include figures of Sarasvati, Rati-Manmatha, Yakshas, Rama-Lakshmana-Sita, Hunuman, Hunuman-Sita, dancers and musicians, men fighting lions, rearing lions, *makara* heads, and *kīrtimukhas* issuing beaded hangings. This decoration continues even on the eastern shrine attached to the *mukhamanṭapa*. On the *mukhamanṭapa* it is replaced by a course with blocks meant for carving, interspersed by pilasters.

The wall has projections and recesses. The central projection of the *garbhagṛihas* projects more. The wall is divided by long pilasters. The projections are decorated with *Vēsara* turrets on double pilasters (Pl. 307) and recesses with *Drāviḍa* turrets on single pilaster. The latter are framed in *makara tōraṇa* ending in *kīrtimukha*. The eave of both the turrets is unusually large and projects prominently, as if it covers an image below, but there is no space for keeping image. On the central projections of the west *garbhagriha* are deep niches (Pl. 306) with large projecting eave and a turret. The doors of the niches consist of several uncarved *śākhas*. The niche on the north wall contains a mutilated sculpture of Ugra-Narasimha. The east wall of the *sabhāmanṭapa* consists of flat slabs decorated with flowers set in recessed squares resembling perforated screens but there are no holes. However, there are eight separate holes, four each on either side of the east door.

The eave over the wall is heavy, curvilinear and overhanging. It is decorated with a figure above each niche. It has Sarasvati on the south and dancing Siva on the west. The *prastara* consists of a course in the form of *kapōta* with *kūḍu* decorations, a course depicting ends of rafters, a *padma* and *kūṭa-panjara-śāla śikharas*. Only the west *garbhagṛiha* contains superstructure. The superstructure has three *talas* with square *śikhara*. The first *tala* with all its details projects in the front to form *sukanāsi*. At the centre of the course containing ends of rafters are large figures on all *talas*. At the roof level of *kūṭa-śāla-panjara* are carved several figures. The main slab of the *sukanāsi* is missing, however, one of the slab in the front depicts Nataraja.

INTERIOR: The west *garbhagṛiha* is square and it contains a Linga. Its door consists of five *śākhas* decorated with square flowers, creeper scrolls, pilaster, creeper and petals. At the base are Saiva *dvārapālas*, each flanked by a female *chauri*-bearer on either side. The first two *śākhas* continue on the lintel but are uncarved. Gajalakshmi is seen on the projected rectangular *lalāṭa*. Above this is a horizontal moulding with projections and recesses. The pediment consists of five turrets.

The west *antarāḷa* is square and its door (Pl. 313) is elaborate and finely carved. At the base is a square block not found elsewhere. On this block on the right side is a Saiva *dvārapāla* standing in *tribhanga* holding *triśūla*, *ḍamaru* in upper hands, and *gada* in lower right hand and the lower left hand held in *abhayamudra*. A lady is standing in *tribhanga* to his left. She holds a fruit and a flower. A man is standing to the right of the *dvārapāla*. He is in the act of offering something to the god in the *garbhagṛiha* or singing invocation by holding his left hand at the waist level and the right hand raised above. A heavy creeper with several scrolls forms unusual *tōraṇa* over these figures. On the left block is carved another *dvārapāla*, also standing in *tribhanga*, holding *khaṭvānga*, *ḍamaru* in upper hands, *gada* in the lower left hand and the lower right hand held in *abhayamudra*. A lady holding flower and fruit stands to his right and a man in obeisance turned towards the door for paying respects to the god is standing to his left (Pl. 314). The figures are in high relief and stand partly detached. This door consists of five very narrow *śākhas* decorated with lozenges, creeper scrolls, square pilaster with projections, creeper, and petal. Adjacent to these *śākhas* is a broad *jāla-vātāyana* of three vertical rows of creeper scrolls. Each of these scrolls is filled with a floral design or a dancer or a musician or a Yaksha. These figures in round are very delicately carved. Behind this screen is placed another slab to give relief to the figures. The back slab has only three holes

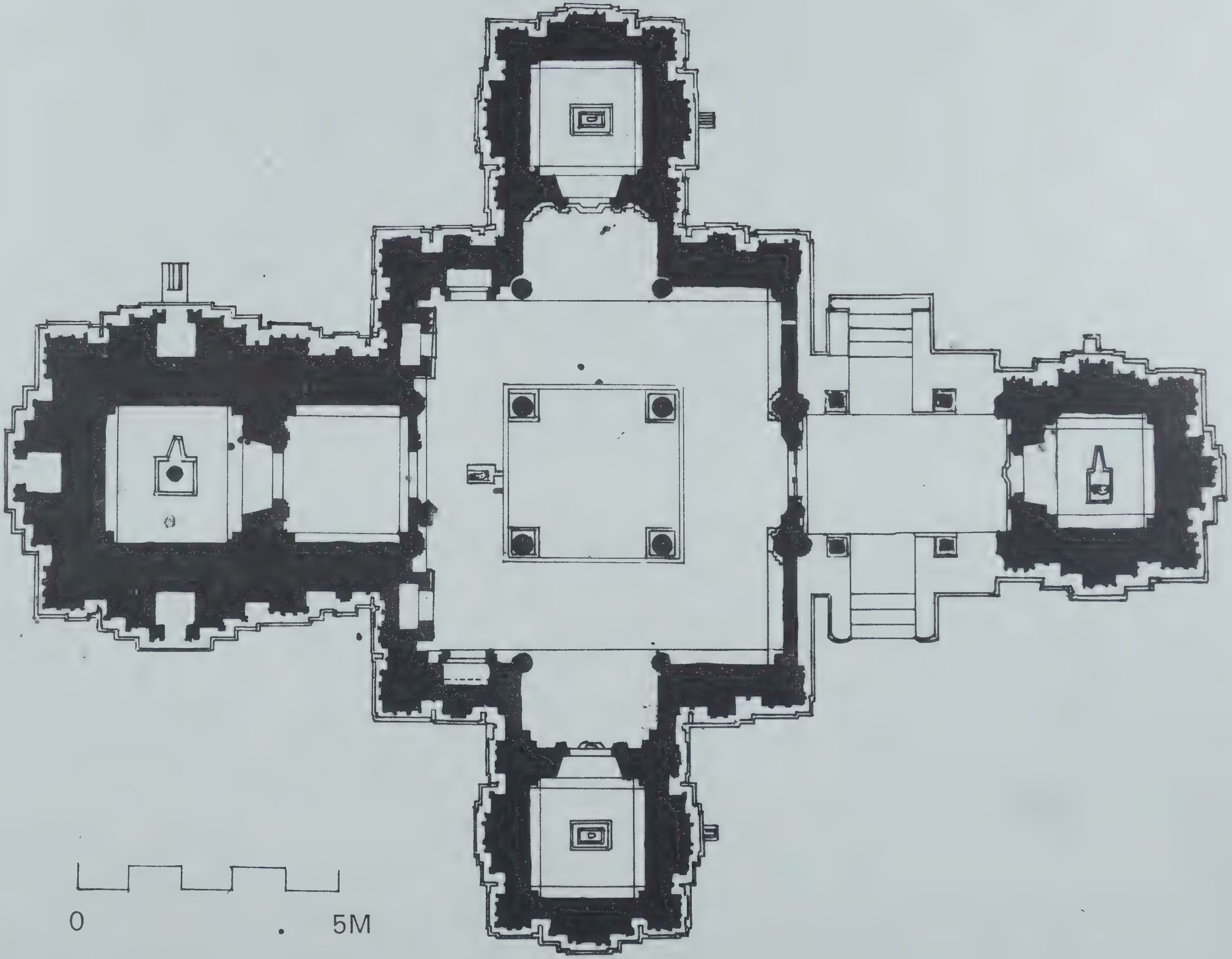

Fig. 31. Nilagunda Bhimesvara, Plan (After Rea).

to lit the *antarāḷa*. These holes are seen only on the left side of the door. The first two *śākhas* continue on the lintel. The third *sakha* depicts beaded hangings. A rectangular projecting *lalāṭa* has Gajalakshmi. Above rises a course shaped like *padma* with projections and recesses. The pediment is again unusual. There are no turrets and no *makara tōraṇa* but has riders on *makara* at the ends. The tail of *makara* profusely carved in the floriated form rises above and hangs down prominently. These *makaras* flank the trinity. At the centre are seated Uma-Mahesvara flanked by Ganesa and Kartikeya. This group is flanked by a female *chauri*-bearer on either side. Brahma with three bearded faces and with his consort is seated to the right of Uma-Mahesvara, and Lakshmi-Vishnu on the left. The entire group is again flanked by a female *chauri*-bearer on either side. The entire panel is a very good piece of art looking like carved in round. The figures are partly detached. This door frame is flanked by a thick pilaster on either side. The pilaster is of square type with projections. Its capital and abacus are decorated with prominently hanging beaded decorations forming cavity below. On the lower portion of the pilaster is a female attendant.

The north *garbhagṛiha* is also square and contains only a *pītha*. Its wide door consists of eight *śākhas* decorated with (1) lozenges, (2) petals, (3) fluted pilaster with *kīrtimukha* issuing festoons forming two apsidal zones on the upper block and a rampant lion (unfinished) on the abacus, (4) petals, (5) petals, (6) pilaster, (7) petals, and (8) petals. The *śākhas* are continued up to the threshold and no space is left at the base. The first two *śākhas* continue on the lintel. There is no rectangular block or *lalāṭa* on the lintel. A small figure of Gajalakshmi is found in its place. Above runs a plain course supporting the eave. The latter projects forward prominently and is curvilinear in section. There is no pediment above the eave. This portion left blank was perhaps meant for fixing a carved panel. The north *antarāḷa* is oblong. It opens, without door frame, directly into the *sabhāmanṭapa*. Its entrance is flanked by a finely worked star-shaped pilaster (Pl. 311) on either side. The flutings carried from the pedestal to the abacus are pointed and circular, arranged alternately. The circular flutings on the pedestal are replaced by projecting elephants.

The south *garbhagṛiha* is also square and does not contain any image. Its simple and unfinished door consists of five *śākhas*. All the five *śākhas* are continued on the lintel. There is no rectangular projection for the *lalāṭa*. At the centre of the inner two mouldings is a small figure of Gajalakshmi. Above the lintel is a projected eave with curvilinear section. There is no pediment. The *antarāḷa* in the front is oblong. This also has no door but is flanked by a star-shaped pilaster on either side. On the base of one pilaster are carved projecting elephants.

The *sabhāmanṭapa* consists of four round pillars (Pl. 310) on the raised floor at the centre. The pillars consist of moulded base, shaft containing lower square block, series of sharp mouldings, bell portion, upper part of a pot, cushion capital with wide flat edge, square abacus with convex base, corbels with projecting double scrolls. The lower square blocks of the pillars are unfinished. Only the south and west faces of the north-east pillar are carved with figures. The south face has seated Siva holding *triśūla*, *ḍamaru*, *kapāla* and sword, and two male attendants, similar to the Saiva *dvārapālas.* The *tōraṇa* over it is mutilated. On either side is a *Drāviḍa* turret on single pilaster. The *tōraṇa* is detached from the background. The underside of each beam is decorated with a lotus at the centre and the upper half of the vertical side is covered with dentil decorations.

There are four niches, two in the west and one each in the north and south walls. The niches are deep with projecting *adhishṭhāna* consisting of a *padma*, a lenticular *kumuda* and a *padma,* door jambs flanked by pilasters, prominently projecting eave with curvilinear section, and *Drāviḍa* turret at the centre flanked by a *Nagara* turret on either side (Pl. 312). In some cases the *Nāgara* turret is supported by a pilaster. The niche to the south of the west *garbhagṛiha* door has Ganesa and that on the north has Mahishasuramardini. The niche to the west of the south *garbhagṛiha* has Saptamatrikas and that on the west of the north *garbhagṛiha* has a seated Yaksha. The last mentioned sculpture is not original, it is an

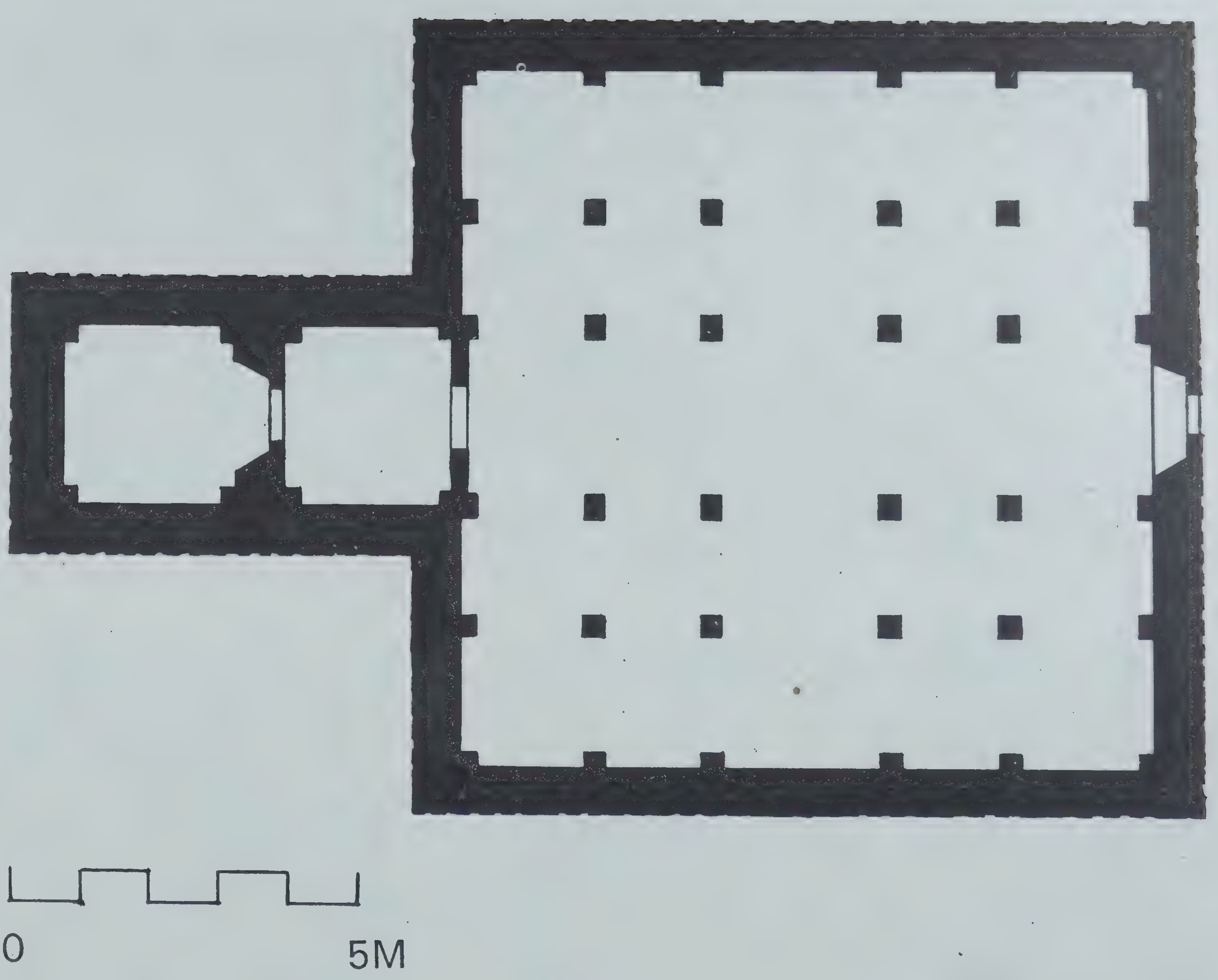

Fig. 32. Nilagunda Lakshminarayana, Plan.

architectural piece from the superstructure of the temple.

The central and the corner ceilings are square and the rest are rectangular. The central ceiling (Pl. 309) consists of two rotated squares and a domical central slab. The underside of each corner slab is decorated with a large circular lotus at the centre and creeper scrolls issued from the *kīrtimukha* occupying the remaining portion. Each vertical face is decorated with a figure of a Dikpala framed in a raised rectangle and a row of creeper scrolls. Four of the eight guardians of eight directions are distributed on lower and four on the upper squares. The central slab has four *kīrtimukhas* at the corners, a moderate dome with a banana bud-like projection at the centre and the remaining portion covered with partly detached interwoven creeper forming a skeleton for the dome.

The underside of the corner stones of the remaining ceilings is decorated with only a single large circular flower and the vertical face with square flowers, each interspersed with a vertical band. The top slab is domical with *kīrtimukhas* at the corners and three concentric lines of petals and a projected bud at the centre. All the nine ceilings are richly carved.

A small bull is kept in front of the west *garbhagṛiha*, in the *sabhāmanṭapa*. A large sculpture of Lakshminarayana removed from the Lakshminarayana temple in the village is kept here. The east entrance to the *sabhāmanṭapa* is plain and unfinished. It consists of five plain *śākhas*.

The *mukhamanṭapa* stands on four pillars of square type. The door of the shrine on the east is exactly similar to that of the south *garbhagṛiha*.

No. 33

PLACE: **NILAGUNDA,** Harapanahalli Taluk.

NAME: **LAKSHMINARAYANA TEMPLE** (Fig. 32; Pls. 315-317).

LOCATION: West of the village.

ORIENTATION: Facing east.

DEDICATION: Lakshminarayana.

DATE: First half of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Schist.

INSCRIPTIONS: Nil.

PLAN (Fig. 32): This temple consists of a *garbhagṛiha*, an *antarala* and a large *sabhāmanṭapa*.

ELEVATION (Pl. 315): Its *adhishṭhāna* consists of an *upāna*, a *padma*, a *tripaṭṭa kumuda* with narrow edge, a *kapota*, course depicting ends of rafters decorated with heads of *makara*, and a *padma*. The wall is divided by pilasters. It has projections and recesses. The central projection projects more. There are no niches and no turrets. The eave above the wall has dentil projections. There is no superstructure. The exterior of the temple is covered with thick layer of rough stones for protection as the temple is in dilapidated condition.

INTERIOR: The *garbhagṛiha* has a large and high *pīṭha*. The sculpture of Lakshminarayana (Pl. 317) on it is now in the Bhimesvara temple. This sculpture depicts Narayana sitting and holding *padma* and *gada* in upper right and left hands, *śankha* in lower right hand while lower left hand is on the back of Lakshmi. Lakshmi is sitting on the lap of Narayana. Her right hand is kept on his shoulders and her left hand is mutilated. The *garbhagṛiha* door has only pilaster *śākha* carved while other *śākhas* are unfinished. The *antarāla* door (Pl. 316) has only pilaster *śākha* carved while others are unfinished. It is flanked by a course with two rows of flowers set in recessed rectangles. At the base of the door are *pūrṇakuṁbhas*. Gajalakshmi is seen on the *lalāṭa*. The pediment has small turrets.

The *sabhāmanṭapa* is a large square hall consisting of sixteen pillars arranged in four rows. The four central pillars in it are round and the rest have square lower portion and octagonal upper portion. The east door of the *sabhāmanṭapa* is finely carved. It is partly visible and the rest is covered with rough stone wall added later. The visible portion depicts *śākhas* decorated with lozenges, creeper scrolls, pilaster, and creeper scrolls.

No. 34

PLACE: **NILAGUNDA,** Harapanahalli Taluk.

NAME: **MUKTIRAMESVARA TEMPLE** (Pls. 318-319).

LOCATION: North of the village and west of the Bhimesvara temple.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Third quarter of 11th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Schist.

INSCRIPTIONS: Inscription[64] dated 1079 A.D. in the reign of Chalukya king Vikramaditya VI, on a slab set up inside the temple, records donations to the god Svayambhu-Ramesvara.

PLAN: It consists of a *garbhagṛiha*, an *antarāḷa* and a *sabhāmanṭapa*. The *garbhagṛiha* and the *antarāḷa* are intact and the walls of the *sabhāmanṭapa* are missing. The roof of the *sabhāmanṭapa* supported by pillars and pilasters is intact.

ELEVATION (Pl. 318): The *adhishṭhāna* consists of an *upāna* and a *padma*. The plain wall ends with a simple moulded course at the top. The insignificant *kapōta* has dentil projections. There is no superstructure.

INTERIOR (Pl. 319): The square *garbhagṛiha* has a Linga on a square *pīṭha*. The *garbhagṛiha* door has six uncarved *śākhas*. Gajalakshmi is seen on the projected rectangular *lalāṭa*. A sculpture of Nandi is placed in the *antarāḷa*. The *antarāḷa* door has only pilaster *śākha* carved while the other two *śākhas* are uncarved. These *śākhas* are flanked by two rows of recessed designs in imitation of perforated squares. The *lalāṭa* block is uncarved. The pillars in the *sabhāmanṭapa* are of square type.

No. 35

PLACE: **ORUVAY,** Bellary Taluk.

NAME: **BENAKAPPA TEMPLE** (Pls. 320-321).

LOCATION: East of the village.

ORIENTATION: Facing north.

DEDICATION: Ganesa.

DATE: 1195 A.D.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[65] dated 1149 A.D., on a slab kept in the temple, records the construction of the temple of the god Virupakshadeva at Kutakanur and the temple of the god Bhogesvaradeva at Kurugod. Inscription[66] dated 1195 A.D., on another slab kept in the temple, records the construction of a temple of the god Vinayaka at Yoruvayi. Inscription[67] on the other side of the same slab, dated 1217 A.D., records grants to the god Vinayaka.

PLAN: This small temple consists of a *garbhagṛiha* and a *sabhāmanṭapa*.

ELEVATION (Pl. 320): This temple is constructed over a platform which is buried now. However, two upper courses consisting of a *kanṭha* and a plain course are visible. The *adhishṭhāna* and the wall portion of the *garbhagṛiha* is dilapidated. The *sabhāmanṭapa* does not have walls but stands on pillars and is surrounded by *kakshāsana* consisting of *upāna*, *kanṭha* and *padma*. The eave of the *sabhāmanṭapa* is heavy overhanging and straight.

INTERIOR: The *sabhāmanṭapa* stands on four central pillars and ten other corresponding pillars. It is surrounded by the *kakshāsana* on all the sides. It is interesting to note that there are no walls adjacent to the *garbhagriha* door but the adjoining corner pillars are not carved on all sides but fashioned like corner pilasters. But there is the *kakshāsana* in between the corner pillars and the *garbhagṛiha* door. The next two pillars are shaped like side pilasters. The *kakshāsana* consists of a crudely moulded high *padma*, *kanṭha* and plain course. The central pillars consist of moulded base, shaft containing lower square block, 16-8-16-sided middle portion, upper square block and pot top, disc capital, square abacus with convex base, and corbels with sloping sides containing raised band at the centre. The remaining pillars are simple and consist of crudely moulded base, shaft containing square-octagonal-square portions and pot top, no capital, no abacus, and corbels with sloping sides.

The *garbhagṛiha* door (Pl. 321) consists of five *śākhas* decorated with lozenges, creeper scrolls, pilaster, plain band and petals. At the base are striding elephants showing their profile. The first two *śākhas* continue on the lintel. Gajalakshmi is carved on the raised *lalāṭa* block. A course with projected horizontal band is seen in the place of *kapōta*. The pediment is decorated with five turrets. A granite sculpture of Ganesa is worshipped on a *pīṭha* of simple mouldings in the *garbhagṛiha*. Seated Ganesa holds *paraśu* and *padma* in upper right and left hands, *mōdaka* in lower left hand and tusk in the lower right hand.

No. 36

PLACE: **ORUVAY**, Bellary Taluk.

NAME: **RAMALINGESVARA TEMPLE**.

LOCATION: North of the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: Last quarter of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[68] dated 1036 A.D., kept in front of the temple, records gifts for the services of a god (name lost).

PLAN: The temple consists of a *garbhagṛiha*, an *antarāḷa*, a *sabhāmanṭapa* and a *mukhamanṭapa*.

ELEVATION: The *adhishṭhāna* of the *garbhagṛiha* consists of an *upāna*, a *padma*, a lenticular *kumuda* with flat edge, and a *kapōta* with *padma* moulding on the underside and dentil projections on the sloping top. The wall is plain. There is a simple moulded course below the eave. The eave projects moderately and has curvilinear section. Above this is another *kapōta* containing *padma* moulding with blocks on the underside and curved top with dentil decorations. The north and west walls, and the superstructure are dilapidated. The walls have been renovated with modern masonry. The *adhishṭhāna* of the *sabhāmanṭapa* and the *mukhamanṭapa* consists of similar *upāna*, *padma* and *kumuda*, the last being large. Above are a high *kanṭha* and a *padma*. The last two courses form *kakshāsana*. Above the *kakshāsana* is a backrest with vertical exterior side decorated with alternating elephants and square flowers. The eave slabs are missing.

INTERIOR: The temple is entered through a flight of three steps guarded by two large elephants. The *mukhamanṭapa* is supported by two pillars in the front. The *sabhāmanṭapa* is covered partly (one transverse row of *ankaṇas* in front of the *antarāḷa*) with walls and remaining portion is open and supported by pilasters. Along the exterior pillars is the *kakshāsana*. The central and the side pillars are of square type. The *kakshāsana* has simple courses. There are four niches, two in the west wall and one each in the north and south walls. Those in the west wall consist of square pilasters at the opening and a course with *padma* moulding at the top. Above is a course with *padma* moulding below and curved top with dentil decorations. The remaining two niches do not have pilasters. The niches are broad and deep. The north niche in the west wall contains an image of Kesava and that on the south contains a seated Ganesa.

The very crudely executed *antarāḷa* door consists of four *śākhas* decorated with creeper scrolls, plain band, diamond-shaped and square flowers, and petals. At the base are Saiva *dvārapālas*. All the *śākhas* continue on the lintel. At the centre of the lintel is a seated figure blowing conch(?). The entire door is painted. The *garbhagṛiha* door consists of five *śākhas* decorated with creeper scrolls, square flowers, pilaster, lions, and petals. At the base are Saiva *dvārapālas*. The first two *śākhas* continue on the lintel. On the prominently projected *lalāṭa* block is seen Gajalakshmi. Above is a simple course with horizontal projection at the top. The eave projects very prominently and is curvilinear in section. The *garbhagṛiha* has a large Linga on large square *pīṭha* consisting of two *padma* mouldings and a lenticular *kumuda* with flat edge.

No. 37

PLACE: **RANGAPURA** (deserted), Hadagali Taluk.

NAME: **BISHTAPPAYYAMATHA** (MAHALINGESVARA TEMPLE) (Pls. 322-323).

LOCATION: On the bank of the river Tungabhadra.

ORIENTATION: Garbhagriha faces east and temple faces south.

DEDICATION: Siva.

DATE: First half of 12th century.

DYNASTIC AFFILIATION: -.

TYPE: No superstructure.

MATERIAL: Interior - schist, exterior - granite.

INSCRIPTIONS: Two inscriptions[69] of the period of Yadava king Ramachandra, on the south-east pillar, record donations to the god Ramanatha.

PLAN: It consists of a *garbhagṛiha* and an *antarāḷa* on west, two more shrine-like portions without door, one on north and another on east, all opening into a *sabhāmanṭapa*, which has an entrance on south.

ELEVATION (Pl. 322): The elevation of the temple is very peculiar, not found in other temples. There is an *adhishṭhāna* over which another *adhishṭhāna* takes the place of wall. The lower *adhishṭhāna* consists of an *upāna*, a *padma*, a *kaṇṭha*, and a plain course in the place of *kapōta*. Above this *adhishṭhāna* are an *upāna*, a *padma*, another set of *upāna* and *padma*, one more *upāna*, a *kaṇṭha*, a plain moulded course and a *kapōta* with dentil decorations on the top. This portion forms the wall. The *prastara* is modern. Only the walls of the west *garbhagṛiha* are preserved.

INTERIOR (Pl. 323): The temple is entered through a door on the south. Its jambs are of plain *śākhas*. Its lintel is modern. The *sabhāmanṭapa* contains four round pillars consisting of a plain base (moulded base for two pillars), shaft containing lower square block, bell-shaped middle portion, top shaped like a pot, cushion capital, square abacus with convex base, corbels with sloping sides with raised band at the centre. There are four niches, two in the west wall and one each in the north and south walls. The niches in the west wall have *adhishṭhāna* of *padma, kaṇṭha* and another *padma*, door containing three plain *śākhas*, plain *lalāṭa* and prominently projecting eave with sloping top. The remaining two niches are simple without door frame. The south niche in the west wall contains a small figure of Ganesa. There are two shrine-like portions on the east and north, opening without any door into the *sabhāmanṭapa*.

The *antarāḷa* door of the west shrine has four projected and recessed *śākhas*. As the entire interior of the temple is covered with thick coat of lime, details of this door are not seen. On either side, forming part of these *śākhas*, is another *śākha* with three vertical rows of inset square flowers. There is a rectangular projected *lalāṭa* containing Gajalakshmi on the lintel. The prominently projecting eave has curvilinear section. The *garbhagṛiha* door is plain. An irregular Linga on a low circular *pīṭha* is worshipped in the *garbhagṛiha*.

No. 38

PLACE: **RANGAPAURA** (deserted), Hadagali Taluk.

NAME: **NARASIMHA TEMPLE** (Pls. 324-330).

LOCATION: On the bank of the river Tungabhadra.

ORIENTATION: Facing north.

DEDICATION: Narasimha and Ganesa.

DATE: Middle of 11th century.

DYNASTIC AFFILIATION: -.

TYPE: Superstructure modern.

MATERIAL: Schist.

INSCRIPTIONS: Two inscriptions,[70] one on a pillar and another on a pilaster in the *mukhamanṭapa*, record donations. One inscription[71] dated 1058 A.D. in the reign of Chalukya king Trailokyamalla, on a slab set up at the entrance of the temple, records grants to the gods Narasimhadeva and Ganapatideva. Another inscription[72] dated 1116 A.D. in the reign of Chalukya king Tribhuvanamalla, on another slab set up at the entrance of the temple, records grants to the god Narasimhadeva.

PLAN: This temple consists of a *mukhamaṇṭapa*, a *sabhāmanṭapa* and two *garbhagṛihas*, each with an *antarāḷa*.

ELEVATION (Pl. 324): The *adhishṭhāna* consists of an *upāna* and a *padma*. The wall is plain. There is a simple moulded course below the *kapōta*. The small *kapōta* has dentil decorations. The *prastara* and the superstructure are modern.

INTERIOR: The oblong *mukhamanṭapa* is supported by two plain pillars. Its roof is sloping. The south wall of the *mukhamanṭapa* has vertical slabs decorated with inset square flowers. There is a projecting eave without niche on either side of the door (in adjacent bays). The slabs at the end have perforations. The *sabhāmanṭapa* door consists of two plain *śākhas*, and a pilaster *śākha*. It is flanked by three vertical rows of inset square flowers. The *lalāṭa* block on the lintel has Gajalakshmi. The prominently projecting eave is curvilinear in section.

The *sabhāmanṭapa* contains four square pillars. There are five sculptures in the *sabhāmanṭapa*. Sculpture of Ganesa (Pl. 329) depicts him seated in his usual posture holding *paraśu, padma,* bowl containing sweets and tusk. Another is a small panel of Saptamatrikas. Another large sculpture is of a Saiva *dvārapāla* standing in *samabhanga* (Pls. 327-328). It is well carved with *kīrtimukha* on *jaṭāmakuṭa*, third eye, *makarakuṇḍala*, armlet and waist-band. The *dvārapāla* has four hands holding *triśūla* and *damaru* in upper hands, *gada* in lower left hand and lower right hand with *akshamāla* held in *abhayamudra*. He is attended by a Vetala. The boney features of the Vetala are well carved. He is holding the staff of the *triśūla* held by the *dvārapāla*. The remaining sculptures of Lakshmi and Prahlada are of late period.

The *antarāḷa* door of the south *garbhagṛiha* consists of two *śākhas* decorated with lozenges and pilasters. Adjacent to the pilaster are two vertical rows of square flowers. Gajalakshmi is seen on the *lalāṭa* block. The prominently projecting eave is curvilinear in section. A sculpture of Surya (Pl. 326) on a *pīṭha* containing seven horses and Aruna is kept in the *antarāḷa*. Surya is attended by two female *chauri*-bearers. There is a prominently carved *makara tōraṇa* with Usha and Pratyusha on *makaras*. The *garbhagṛiha* door has two plain and a pilaster *śākhas*. The *kapōta* has dentil decorations on top and *padma* moulding below. The *garbhagṛiha* contains a sculpture of Narasimha on Garuda *pīṭha* (Pl. 325). Narasimha is ferocious with six arms, keeping Hiranyakasipu on his lap and tearing the stomach of the demon with two hands, pulling out intestines with two hands, and holding *śankha* and *chakra* in the remaining two hands. The image is encased in a separate *tōraṇa*. On the *prabhāvaḷi* are two female *chauri*-bearers and *makaras*. The upper portion of the sculpture is mutilated. The shrine on the west does not have doors for *antarāḷa* or *garbhagṛiha*. A couchant Nandi is kept in the *antarāḷa*. A small Linga kept on circular *pīṭha* is worshipped in the *garbhagṛiha*.

In front of the temple is a good sculpture of Mahishasuramardini (Pl. 330).

No. 39

PLACE: **SOGI**, Hadagali Taluk.

NAME: **KALLESVARA TEMPLE** (Pls. 331-337).

LOCATION: In the village.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: First decade of last quarter of 11th century.

DYNASTIC AFFILIATION: -.

TYPE: *Vēsara*.

MATERIAL: Schist. Granite for floor and beams.

INSCRIPTIONS: There are four inscriptions on four central pillars in the *sabhāmanṭapa*.

Two of them, dated 1226 A.D. in the reign of Hoysala Vira Narasimha, record donations to the gods Kallinatha and Kodi Somanatha.[73] The third records donations to the god Kalideva[74] and the fourth is incomplete.[75]

PLAN: This temple consists of a *garbhagṛiha*, an *antarāḷa* and a *sabhāmanṭapa*, which is partly open and also serves as *mukhamanṭapa*.

ELEVATION (Pls. 331-334): The *adhishṭhāna* consists of an *upāna*, a high *padma*, lenticular *kumuda*, a thin *kapōta* with *padma* moulding below and dentil decoration on the top. The *adhishṭhāna* of the *sabhāmanṭapa* (Pl. 333) is similar but has an additional plain course at the top. The wall is divided by thin and thick pilasters and has projections and recesses. There are no turrets on the wall. The central *bhadra* on each side of the *garbhagṛiha* projects more and has a deep niche. The *kapōta* on the wall does not project and is straight without any bend. Its underside has *padma* moulding while the upper has dentil decorations. Above this is the *prastara* consisting of a course depicting uncarved ends of rafters, a *padma* and a course containing *śāla-kūṭa-panjara śikharas*. The last course is richly carved with *kīrtimukhas* and *kūḍus* containing deities, Yakshas and foliage decorations. The course with rafter ends shows Latin cross prominently. The figures carved on *sala* and *kūṭa śikharas* are Mahishasuramardini (Pl. 334) at the north-east corner, seated Vishnu at the centre on the north side, seated Siva at the centre of the west side, seated Brahma at the centre of the south side, and Ganapati at the south-east corner of the south side. The two niches on the west and south walls are covered with modern buttresses. The north niche has *adhishṭhāna* of two courses consisting of a *jagati* and a *padma*, door with two pilasters, small *kapōta* with curvilinear section, *kanṭha*, another *kapōta* with *kūḍu* projections on the top, and three weathered away *śikharas*. The workmanship of this niche is very crude and appears to be a later renovation. The *kapōta* and the *prastara* of the *garbhagṛiha* continue over the *sabhāmanṭapa*. Figures carved on this portion are dancing Sarasvati, dancing lady, Kali, and a lady standing naked with serpent surrounding her legs.

The temple has four *talas*. The upper *talas* are similar to the *āditala* with pilasters on the wall portion and with similar *prastara*. At the centre of each *tala* on each side is a very prominently projecting *kīrtimukha* issuing creeper scrolls containing figures on the first *tala*, foliage on the second *tala* and *kūḍu* with figure on the top *tala*. The figures at the centre of the top *tala* are Kesava on the north, Siva on the west and the south. The figures on the remaining portion are Yakshas, female dancers, musicians, Garuda and erotic scenes. Above the top *tala* are *padma*, square *śikhara* and pot-shaped finial of stone. On each side of the *śikhara* is a *kīrtimukha* issuing creeper scrolls forming an uncarved arch. The *sukanāsi* (Pl. 332) projects in the front and has niches on three sides. The niche on the east is very deep. All the niches are empty.

INTERIOR: The *mukhamanṭapa* and the *sabhāmanṭapa* are combined together to form a single hall. This hall is open on three sides except for one transverse row of *ankaṇas* in front of the *antarāḷa*. This hall has access on three sides with flights of steps guarded by scroll balustrades (Pl. 337) decorated with flowers. This *manṭapa* (Pl. 333) is surrounded by *kakshāsana* without backrest. The *kakshāsana* has two plain courses and the top course moulded like *padma*. This *manṭapa* has twenty pillars arranged in four rows, the front three rows containing six pillars each, while the last contains two pillars (remaining four in this row are pilasters). All the pillars are round. The four central pillars (Pl. 335) set on the elevated floor have pedestals with multiple mouldings, while the remaining have pedestals with single moulding. The shaft consists of lower square block, middle portion shaped like bell and the top portion shaped like a pot. Above are cushion capital, square abacus with convex base, and corbels with double scrolls with a central projection. There is a couchant Nandi kept in this hall. There are four niches in this hall, two in the west wall and one each in the north and south walls. The niches in the west wall are exquisitely done with *padma* at the base, well worked door frame, prominently projecting eave with curvilinear section, *padma*, course depicting ends of rafters, another *padma*, square *śikhara* and pot-shaped finial. The door jambs have five *śākhas* decorated with lozenges, creeper scrolls containing figures, pilaster (round and square), rope and petals. The first two *śākhas* continue on the lintel and the third band is decorated with hanging festoons. Gajalakshmi occupies the central place on the projecting *lālaṭa*. Under each *śākha* is a figure under a *tōraṇa* issued from *kīrtimukha*. These doors have all the details of regular doors. There is an image of Ganesa in each of these niches. The niche in the south wall is simple with a *padma* course each at the base and top. It is oblong and contains a small panel of Saptamatrikas. The niche in the north wall is very peculiar in plan, though it is simple. Its floor is at the same level of the *manṭapa*. It is narrow, high and L-shaped, projecting into the west wall. A small Linga is placed in this niche. Outside the niche are kept a Ganesa and six Naga stones.

The *antarāḷa* door (Pl. 336) is very broad and high. Its moulded threshold has three projections, one at the centre and two at the ends, each decorated with an elephant placed in a *manṭapa*. The door jambs consist of five *śākhas*, each separated by deep recess, and decorated with lozenges, creeper scrolls containing figures, pilaster, rope and petals. Adjacent to it is a *jāla-vātāyana* with three vertical rows of square holes, each filled with a square flower. The first two *śākhas* continue on the lintel and the third here is decorated with hanging festoons. On the projecting *lalāṭa* is Gajalakshmi in a *manṭapa*. Above is a eave, projecting a little and having curvilinear section. There are *kūḍu-kīrtimukha* designs, one at each end, and a *kūḍu* filled with square flower at the centre on the eave. As the door is very high there is no space left for the pediment. Below each *śākha* is a figure under a vertical creeper *torana*, some issued from *kīrtimukha*. Below the *jāla-vātāyana* are Sankhanidhi and Padmanidhi.

The *garbhagṛiha* door has a threshold similar to that of the *antarāḷa* but in this case there are two elephants standing face to face on rear legs (like those flanking Gajalakshmi). The door jambs have six *śākhas*, of which three are plain, one is of pilaster and the details of the remaining two are hidden under whitewash. The *kapōta* has dentil decorations on the top and *padma* moulding below. The eave is straight and not much projected. There is no pediment, because the eave touches the ceiling. The space below the jambs is left uncarved. A small Linga is worshipped here on a low circular *pīṭha*.

No. 40

PLACE: **SOGI**, Hadagali Taluk.

NAME: **KESAVA TEMPLE** (DABBAGUDI) (Pl. 338).

LOCATION: North of the Kallesvara temple.

ORIENTATION: Facing south.

DEDICATION: Kesava.

DATE: Little before 1121 A.D.

DYNASTIC AFFILIATION: Chalukyas of Kalyana.

TYPE: No Superstructure.

MATERIAL: Pillars, *kakshāsana* and central slab of the ceiling are of schist, and the remaining portion is of granite.

INSCRIPTIONS: Inscription[76] dated 1110 A.D., on a stone in front of the temple, mentions that the *daṇḍanāyakas* Nagavarmayya-Nayaka and Mahadevayya appear to have made a gift of land. Another inscription[77] dated 1121 A.D., in the reign of Chalukya Vikramaditya VI, on the slab set up in the temple, records that the three brothers, Nagavarmayya-Nayaka, Kalimayya-Nayaka and Mahadevayya-Nayaka great-grandsons of *Kalidaṇḍādhipa* Nagavarma made a gift of land for the service of the god Kesavadeva, set up by Nagavarmayya.

PLAN: The temple consists of a *garbha-griha*, an *antarāḷa*, an oblong *manṭapa*, and an oblong *mukhamanṭapa*.

ELEVATION (Pl. 338): The *adhishṭhāna* of the temple consists of an *upāna*, a *kanṭha* and a *kapōta* with curved top containing uncarved *kūḍu* projections. The *adhishṭhāna* of the *mukhamanṭapa* consists of an *upāna*, a *padma*, a high *kanṭha* and a plain *kapōta* with *padma* moulding on the underside. The last two courses serve as *kakshāsana* also. The wall is plain. There is a simple moulded course below the *kapōta*. The *kapōta* has *padma* moulding

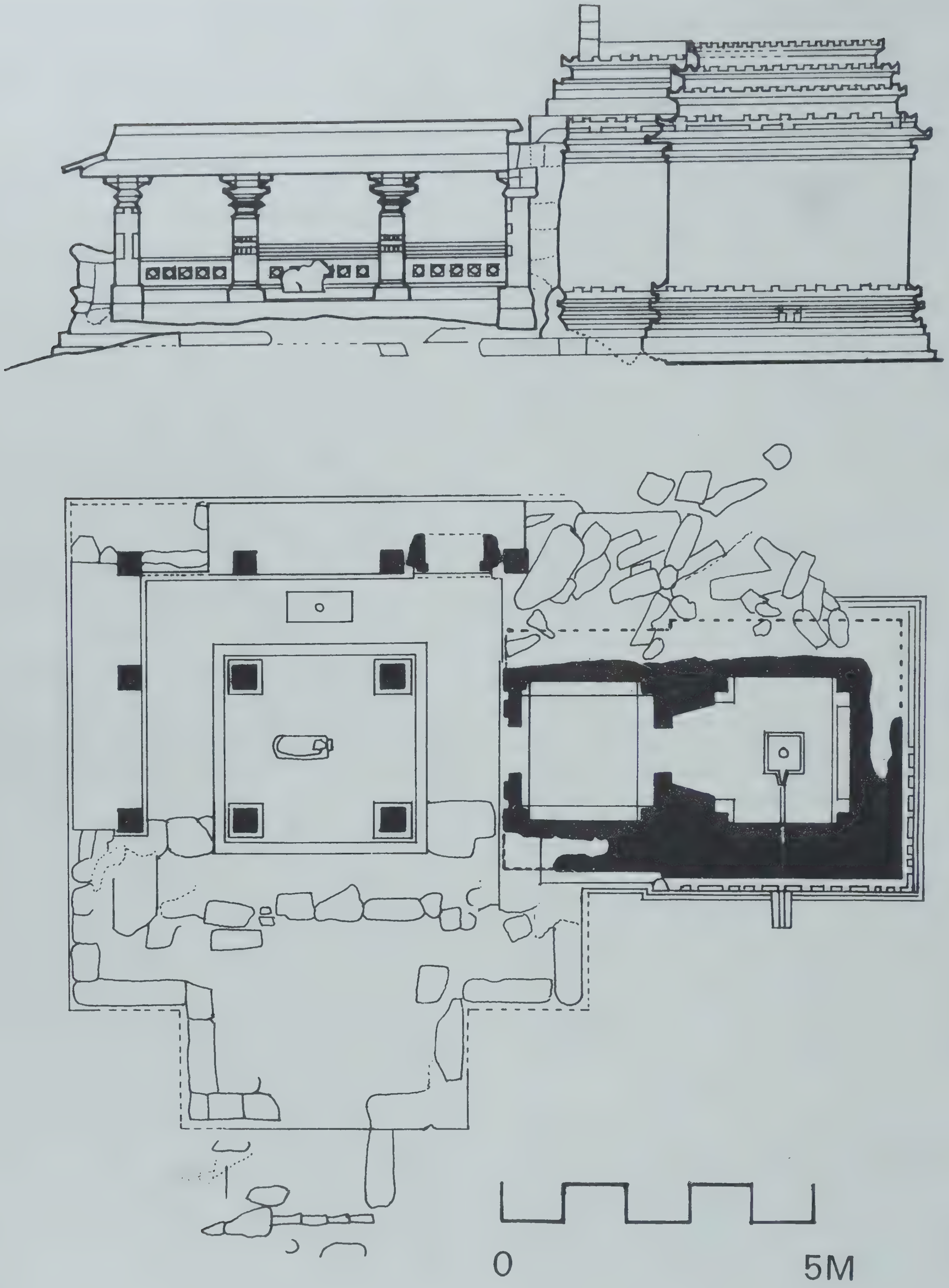

Fig. 33. Talur Isvara, Elevation and Plan.

below and dentil decorations on the top. There is no *prastara* or superstructure. The *mukhamanṭapa* is open in the front and has four pillars set in a row on the *kakshāsana*. It has sloping roof.

INTERIOR: The *mukhamanṭapa* is entered through a flight of three steps guarded by scroll balustrades decorated with circular flowers. This *manṭapa* contains four pillars set in a row on the *kakshāsana* in the front. Among them the two central pillars are round while the remaining are square. The *mukhamanṭapa* is directly linked to the *manṭapa* behind. There is no wall or door in between them, but there are two square pillars. The latter *manṭapa* has only these two pillars in the front. Its north wall has two niches, one on each side. The niches are large and simple with a *kapōta* containing dentil decorations on curved top.

The *antarāḷa* has no door. The *garbhagṛiha* door has five plain *śākhas* and a plain *lalāṭa* block. There is no *kapōta* and no pediment.

No. 41

PLACE: **TALUR**, Sandur Taluk.

NAME: **ISVARA TEMPLE** (Fig. 33; Pls. 339-346).

LOCATION: East of the village, on the west bank of the Narihalla stream.

ORIENTATION: Facing east.

DEDICATION: Siva.

DATE: 1218 A.D.

DYNASTIC AFFILIATION: Hoysala.

TYPE: *Kaḷinga*.

MATERIAL: Granite.

INSCRIPTIONS: Inscription[78] dated 1218 A.D. in the reign of Hoysala king Vira-Ballala (II), on the north-west pillar (Pls. 342-346) in the *sabhāmanṭapa*, records that the *mahānaḷprabhu* Bomma-Gavuda made a gift of land to Bommoja for constructing the Isvara temple at Talara.

PLAN (Fig. 33): This temple consists of a *garbhagṛiha*, and an *antarāḷa* on the west, a *sabhāmanṭapa* and a *mukhamanṭapa*. The *mukhamanṭapa* is on the north of the *sabhāmanṭapa*.

ELEVATION (Pls. 339-341): The *adhishṭhāna* consists of an *upāna*, a high *padma*, a lenticular *kumuda* with flat edge, and a *kapōta* with sloping top containing plain dentil projections. The plain wall ends with a plain course having raised upper half. The eave (Pl. 341) has curved underside with a series of drops at the edge and sloping top. Above is the superstructure of *Kaḷinga* type consisting of projecting courses, which are similar to the *kapōta* course of the *adhishṭhāna*, and recessed *kanṭha* courses decorated with square flowers divided by vertical bands. In the front is a *sukanāsi* projection. Its front side consists of two plain courses, a *padma*, recessed *kanṭha* decorated with square flowers interspersed by vertical bands, and a semicircular slab with an arch having *kīrtimukha* on the top.

The *sabhāmanṭapa* is partly covered. One transverse row of ankanas in front of the *antarāḷa* was covered with wall (now dilapidated) as seen from a niche in the south wall. The *sabhāmanṭapa* is surrounded by *kakshāsana* which has all the courses of the *adhishṭhāna* and two more additional courses above (Pl. 340). The lower of these two courses is a recessed *kanṭha* decorated with square flowers divided by vertical bands and the upper is a *padma* course. The eave of the *sabhāmanṭapa* is inclined and projects prominently.

INTERIOR: A Linga is enshrined in the *garbhagṛiha*. The *garbhagṛiha* door consists of plain *śākhas* including a pilaster. At the base are Saiva *dvārapālas* standing in *tribhanga*. The two inner *śākhas* continue on the lintel. At the centre of the lintel is a raised rectangular block decorated with Gajalakshmi. The plain course with projecting upper zone takes the place of *kapōta*. Above are five turrets of *Nāgara* type in low relief. The *antarāḷa* door is also plain. At its base are *pūrṇakumbhas*. The raised rectangular *lalāṭa* block is plain. A plain course with projecting upper zone takes the place of *kapōta*. Above are three turrets of *Nāgara* type, carved in low relief.

The *sabhāmanṭapa* consists of four central pillars (Pl. 342) and corresponding six pillars on sides. All the pillars are of square type. Only one transverse row of *ankaṇas* in front of the *antarāḷa* was covered with walls. These walls are now dilapidated but the remnants on southern portion indicate that there were four niches, two on the west, one on the north and one on the south. The niche in the south wall has boldly carved pilasters. At the top of the niche are a *padma* course and a turret of *Nāgara* type carved in low relief. The remaining portion of the *sabhāmanṭapa* has *kakshāsana* consisting of two *padma* courses separated by a recessed *kaṇṭha* decorated with square flowers divided by vertical bands. There is no backrest. A couchant Nandi is kept at the centre of the *sabhāmanṭapa*. The *mukhamanṭapa* on the north is dilapidated.

No. 42

PLACE: **UJJINI**, Kudligi Taluk.

NAME: **SIDDHESVARA TEMPLE** (Pls. 347-356).

LOCATION: In the village.

ORIENTATION: Facing north.

DEDICATION: Siva.

DATE: First quarter of 13th century.

DYNASTIC AFFILIATION: -.

TYPE: *Vēsara.*

MATERIAL: The *vimāna*, part of the *sabhāmanṭapa* and entire interior is of chloritic schist and part of exterior of the *sabhāmanṭapa* is of granite.

INSCRIPTIONS: Inscription[79] dated 1268 A.D., on a pillar in the *sabhāmanṭapa*, records gifts for the service of the god (name lost). Another inscription[80] dated 1539 A.D., on a slab lying by the side of the wall of the *garbhagṛiha*, records the gift of *Anandanidhi* by Vijayanagara king Achyutaraya. Inscription[81] set up against the wall in the western *mukhamanṭapa*, is completely covered with oil. There are two more inscriptions[82] fixed in the east *mukhamanṭapa* wall. These are also covered with oil.

PLAN: This temple is of *panchakūṭa* type consisting of five *garbhagṛihas*, one on the south and two each on the east and west. Only the south *garbhagṛiha*, which is the main, has an *antarāḷa* in the front. All the *garbhagṛihas* open into a long *sabhāmanṭapa*. The front portion of this hall is altered and another hall has been added in the front. The latter is of very late period.

ELEVATION (Pl. 347): The south *garbhagṛiha* with superstructure and a small portion of the *sabhāmanṭapa* of schist are well carved, while the remaining portion of the *sabhāmanṭapa* of granite is plain.

The *adhishṭhāna* of the *garbhagṛiha* and the southern portion of the *sabhāmanṭapa* consist of an *upāna*, a high *padma*, a lenticular *kumuda*, a *kapōta* containing uncarved *kūḍu* projections on the sloping top and a *padma* moulding on the underside. Above is a course depicting ends of rafters carved with animal heads. The top course is shaped like a *padma*.

The *garbhagṛiha* wall has three projections and two recesses. The central projection projects thrice and projects more than the rest. The central *bhadras* have deep niches. The *bhadras* at the corners have turrets supported by two pilasters while the remaining portion is decorated with turrets supported by single pilasters. The eaves of all the turrets project prominently and are linked with others, forming a continuous band dividing the wall into two zones. The pilasters running along the height of the wall and supporting the eave above, have projections for supporting bracket figures. The eave over the wall projects prominently and is curvilinear in section with deep hollow underside. Above is the *prastara* consisting of *śikharas* of *śāla* and *kūṭa*. Above are two more *talas* with *śikharas* of *sala* and *kūṭa*. The *grīva* and *śikhara* are square. The stone *stūpi* is pot-shaped. In front of the superstructure projects a *sukanāsi* with vaulted roof. Its sides are decorated with a *kūḍu* arch containing *kīrtimukha* at the top. On the front is also a large *chaitya* arch with a *kīrtimukha* at the top.

The southern portion of the *sabhāmanṭapa* wall follows the outline of the *garbhagṛiha* wall. In between two pilasters supporting turret are small figures of deities standing in *samabhanga*, but these are covered with oil. The central niche on the east wall of the *garbhagṛiha* contains an image of seated Bhairava. The niche on the south corner of the east wall contains dancing Ganesa. The corner *bhadra* on the east of the south wall has standing Venugopala. The central niche on the south wall has standing Virabhadra. The corner *bhadra* on the west of the south wall has a figure completely covered with oil. The corner *bhadra* on the south of the west wall does not have any figure. The central niche of the west wall has a seated male deity covered with oil. The figure on the north corner of the west wall is indistinct.

INTERIOR: South *Garbhagṛiha:* A silver mask of Marula Siddhesvara is worshipped in the *garbhagṛiha*. The *garbhagṛiha* door consists of four *śākhas* decorated with flower, creeper scrolls, pilaster and lions. Gajalakshmi is seen on the lintel. The eave is curvilinear in section. The pediment consists of five turrets interspersed by four figures of seated dwarfs. The *antarāla* door consists of four *śākhas* decorated with flower, creeper, pilaster and large creeper scrolls containing flying Gandharvas holding flowers. Gajalakshmi is carved at the centre of the lintel. The eave is curvilinear in section. The pediment is embellished with the figures of Brahma, dancing Siva and Kesava framed in a *makara tōraṇa*.

North *Garbhagṛiha* on the East Side: This *garbhagṛiha* contains a sculpture of Vīrabhadra (Pl. 354) who is in dancing posture (or moving vigorously). He has only two hands holding a sword and a shield. The *garbhagṛiha* door consists of six *śākhas*, of which the central is decorated with pilaster and the last decorated with two vertical rows of square flowers inset in recessed squares. The last *śākha* is in imitation of a *jāla-vātāyana,* but it is blind. Below this *śākha* is a *dvārapāla* on each side. The prominently projecting eave is curvilinear in section. The pediment is embellished with Virabhadra at the centre flanked by a seated Yogi on each side. Each of these is framed in a *tōraṇa* on pilasters and ending in *kīrtimukha* at the top. At each end of the panel is a *makara* with floriated tail, issuing a lion from its mouth, and with a rider on its back.

South *Garbhagṛiha* on the East Side (Pl. 352): This *garbhagṛiha* contains a sculpture of a Saiva saint (Pl. 356), sitting in *dhyānamudra*, in *padmāsana*, keeping the right palm over the left. The tips of the thumb and the fore finger of the right hand are joined. The *prabhāvaḷi* is decorated with *tōraṇa* ending in *kirtimukha*. The *pīṭha*, over which the sculpture is placed, has a man sitting in *anjalimudra*. The door is similar to that of the north *garbhagṛiha* on this side. The change is found only in figures on the pediment. At the centre is a saint sitting in *padmāsana* and flanked by a standing man(?) on each side. The latter are carved in smaller dimension. The central figure is surrounded by the Ashtadíkpalas and at the top are flying Gandharvas.

South *Garbhagṛiha* on the West Side: This *garbhagṛiha* contains an image of a Saiva saint (Pl. 355), similar to that in the south *garbhagṛiha* on the east side, except that the present image has two more hands held in *anjalimudra*. The door is similar to that of the north *garbhagṛiha* on the east side, except for the pediment. The present pediment is decorated with a saint sitting in *padmāsana*, in *anjalimudra* and flanked by dancers.

North *Garbhagṛiha* on the West Side: This *garbhagṛiha* contains an image of Venugopala, standing cross-legged and playing flute. He has only two hands. The door is similar to those of the other *garbhagṛihas* described above. The pediment is concealed by a wall clock.

North Niche on the East Side: This niche contains a sculpture of a saint sitting in *padmāsana*, in *dhyānamudra*. The sitting figure on the *pīṭha* covered with oil is indistinct. The door is elaborately carved like those of the *garbhagṛihas*. It consists of four *sakhas* decorated with lozenges, creeper scrolls, pilaster, and square flowers interspersed by round medallions. There are no *dvārapālas* below. The two inner *śākhas* continue on the lintel. The raised rectangular *lalāṭa* block contains Lakshmi(?). The prominently projecting eave has curved and sloping top. The pediment is decorated with a sitting saint, similar to that in the niche, framed in a *tōraṇa* with *kīrtimukha* and flanked by a female *chauri*-bearer standing on each side. The panel ends with a *makara* on each side.

Central Niche on the East Side: The image in this niche is also of a saint sitting in *padmāsana*, in *dhyānamudra*. The door is similar to that of the niche on the north. The pediment depicts a saint sitting at the centre flanked by a dancing male drummer on each side, and framed in *makara tōraṇa*.

South Niche on the East Side: This niche contains an image of a saint sitting in *padmāsana*, in *anjalimudra*. The figure on the *pīṭha* is indistinct. The door is similar to that of the niche on the north. At the base is a *pūrṇakuṁbha* on each side. The *lalāṭa* block is decorated with Gajalakshmi. The pediment contains Surya standing in *samabhanga* holding lotuses in two hands, and framed in a *tōraṇa* supported by pilasters and ending in *kīrtimukha*. He is flanked by an attendant on each side. Above are Usha and Pratyusha discharging arrows. There is a *makara* with rider at each end. The figure on the pediment indicates that this niche was dedicated to Surya.

East Niche on the South Side: This niche contains a sculpture of Ganesa seated on a *pīṭha* decorated with a mouse. Its door is similar to that of the north niche on the east side. At the centre of the pediment is a figure of dancing Ganesa flanked by dancing male drummers.

West Niche on the South side (Pl. 353): In this niche is a sculpture of a saint sitting in *padmāsana*, in *dhyānamudra*. The door is similar to that of the north niche on the east side. The pediment contains a saint similar to that in the niche. He is flanked by an attendant on each side. The panel is framed in a *makara tōraṇa* ending in *kīrtimukha* at the top. Each *makara* issues a hanging creeper scroll containing flying Gandharva holding flowers.

South Niche on the West Side: This niche also contains a sculpture of a saint sitting in *padmāsana*, in *dhyānamudra*. Its door is similar to that of the north niche on the east except that the last *śākha* here is decorated with lions, *dvārapālas* at the base and Gajalakshmi on the lintel. The pediment is similar to that of the west niche on the south side.

Central Niche on the West Side: It is covered with a screen and hence its details could not be studied.

North Niche on the West Side: This niche also contains a sculpture of a saint sitting in *padmāsana*, in *dhyānamudra*. The door is similar to that of the north niche on the east side.

Sabhāmanṭapa: It consists of ten round pillars (Pl. 350) arranged in two rows. The pillars consist of moulded base, shaft containing lower square block, middle portion with several circular divisions, bell portion and pot top, lenticular capital, square abacus with convex underside, and scroll corbels.

The central ceiling (Pl. 351) in front of the south *garbhagṛiha* is one of the best ceilings in the region. It contains an octagon below. The underside of each corner slab is decorated with a lotus and the vertical side of the octagon with Ashtadikpalas and lozenges. Above this rises a deep dome of three circular zones, of which the lower is plain and the next two are decorated with flowers. The two upper zones have a series of petal-like projections, projecting towards centre. At the centre is a large, heavy and well carved drop, consisting of three star-shaped discs one below the other, diminishing in size, and ending with a prominent banana bud.

Tōraṇa: In front of the temple is a free standing *tōraṇa* (Pls. 348-349) supported by two pillars. The *tōraṇa* is carved with similar figures on the front and back sides. At the centre is a saint seated in *padmāsana*, in *dhyānamudra*. He is flanked by a lady *chauri*-bearer and a saint sitting in similar posture on each side. These figures are surrounded by a large serpentine *makara tōraṇa*, ending in *kīrtimukha* at the top. The entire panel is carved in round.

NOTES AND REFERENCES

1. *SII*, IX i, No. 153.
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3. *Ibid*, IX ii, No. 711.
4. Rea, 1896, p. 7.
5. *Ibid*, pp. 6-9.
6. *SII*, IX i, No. 75.
7. *Ibid*, Nos. 80, 81, 89, 145, 168, 173, 177, 189, 191, 201, 211, 246, 255, 258, 319, 331 and 344.
8. Unpublished.
9. Rea, 1896, pl. viii, fig. 3.
10. *Ibid*, pp. 30-31.
11. *SII*, IX i, No. 380.
12. Unpublished.
13. Patil, 1991, pp. 125-127.
14. *Ibid*, pp. 123-124.
15. *Ibid*, pp. 127-130.
16. *ARSIE*, 1935, No. 353.
17. Patil, 1991, p. 127.
18. *Ibid*, pp. 124-125.
19. *SII*, IV, No. 260.
20. Patil, 1991, p. 123.
21. *Ibid*, pp. 130-131.
22. *Ibid*, pp. 131-135.
23. Rea, 1896, pp. 14-15, Kattesvara Temple.
24. *SII*, IX i, No. 118.
25. Unpublished.
26. *ARE*, 1914, No. 496.
27. *ARE*, 1914, No. 493; *ARIE*, 1949-50, No. B 199.
28. Rea, 1896, pp. 25-27.
29. *SII*, IX i, No. 135.
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31. Unpublished.
32. Rea, 1896, pp. 28-29.
33. *SII*, IX i, No. 158.
34. *Ibid*, Nos. 346-347.
35. Unpublished.
36. Unpublished.
37. *SII*, IX i, No. 249.
38. *Ibid*, No. 338.
39. *Ibid*, No. 70.
40. *Ibid*, No. 164.
41. *Ibid*, No. 166.
42. *Ibid*, No. 252.
43. Rajasekhara, 1974, pp. 164-178.
44. *Ibid*, pp. 164-178; Krishna Murthy, 1977 A, pp. 22-23.
45. *SII*, IX i, No. 296.
46. Rajashekhara, 1974, pp. 164-178; Krishna Murthy, 1977 A, pp. 21-22.
47. *SII*, IX i, No. 297.
48. Rajashekhara, 1974, pp. 164-178; Krishna Murthy, 1977 A, pp. 14-17.
49. Unpublished.
50. *SII*, IX ii, No. 606.
51. Rajasekhara, 1974, pp. 164-178.
52. *SII*, IX ii, No. 618.
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54. *EI*, XIV, No. 98, pp. 278-79.
55. Rea, 1896, pp. 21-24; Cousens, 1926, p. 103.
56. *ARE*, 1918, No. 219; *ARIE*, 1952-53, Nos. 216-18; *SII*, IX i, Nos. 169, 320, 323, 337, 389-391.
57. Rea, 1896, pp. 10-13. Rea refers to this temple as Venugopalasvami Temple, but now it is known as Suryanarayana Temple.
58. *SII*, IX i, No. 329.
59. *ARE*, 1914, No. 124.
60. Rea, 1896, pp. 18-20.
61. *SII*, IX i, Nos. 181, 293, 340, 352; *ARE*, 1913, Nos. B 113-116.
62. *ARE*, No.·1913, No. B 117.
63. Unpublished.
64. *SII*, IX i, No. 141.
65. *Ibid*, No. 253.

66. *Ibid,* No. 322.
67. *Ibid,* No. 334.
68. *Ibid,* No. 92.
69. *ARIE,* 1949-50, No. B 202.
70. Unpublished.
71. *SII,* IX i, No. 120.
72. *Ibid,* No. 195.
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74. Unpublished.
75. Unpublished.
76. *SII,* IX i, No. 180.
77. *Ibid,* No. 200.
78. *Ibid,* No. 335.
79. *Ibid,* No. 375.
80. *SII,* IX ii, No. 594.
81. Unpublished.
82. Unpublished.

CHAPTER VI

ARCHITECTURAL ANALYSIS

The temples under study are of different types. Some are very simple with a *garbhagṛiha* and a *manṭapa* while some are very large with many components like a *garbhagṛiha*, an *antarāḷa*, a *sabhāmanṭapa*, a *mukhamanṭapa* and a *mahāmanṭapa*. Even size of some of the *manṭapas* varies from temple to temple. Number ot *garbhagṛihas* and *mukhamanṭapas* also varies in some temples. Similarly exteriors and interiors of some temples are simple and those of others are elaborately carved. All such similarities and differences in plans, elevations and interiors are discussed here.

1. PLANS

The temples constructed during the rule of the Chalukyas of Kalyana and their successors display a large variety in their plans. Association of cults with plans is not known exactly. An examination of plans consisting of essential components like *garbhagṛiha*, *antarāḷa*, *pradakshiṇāpatha*, *sabhāmanṭapa*, *mukhamanṭapa* and *mahāmanṭapa* indicates various types of assemblages. Further, each of these components also displays diversity in treatment.

A. GENERAL ARRANGEMENTS: The temples under study generally consist of a *garbhagṛiha* housing the pṛincipal cult image, an *antarāḷa,* a *sabhāmanṭapa* and a *mukhamanṭapa*. Accessory structures like *Nandimanṭapa* and Surya shrine are associated with some temples. Some of the large temples exhibiting architectural grandeur include a multipillared *mahāmanṭapa*. Some temples have two, three or five *garbhagṛihas,* while some have two or three *mukhamanṭapas*. More number of *garbhagṛihas* indicate separate worship for different deities in the same building. There are examples of combining two temples by constructing a new one adjacent to the already existing.

The simplest type of plan among these temples consists of a *garbhagṛiha* and a *sabhāmanṭapa,* the latter being partly or completely open on three sides. Such plans are found in the Bagali Channabasava, Hampi Bhuvanesvari, Oruvay Benakappa and Bagalavada Isvara. The *garbhagṛiha* and the *sabhāmanṭapa* are of the same width in the Bagali Channabasava and Hampi Bhuvanesvari while the *garbhagṛiha* is smaller in the remaining two. This simple plan does not mean that it is the earliest, rather it is adopted for small temples. An *antarāḷa* is found introduced in small and simple temples, like the Gabbur Mahabalesvara, consisting of a *garbhagṛiha,* an *antarāḷa* and a *manṭapa.* The *manṭapa,* open in front and containing two pillars, is larger than the *garbhagṛiha.* The Sogi Kesava shows an advancement over this. A *mukhamanṭapa* (porch), equal to the *manṭapa* in dimension, is found in the front.

A *pradakshiṇāpatha* (circumambulatory path) around the *garbhagṛiha* and *antarāḷa* is found in the Gabbur Venkatesvara and Kurugod Sangamesvara.

Clear distinction between *garbhagṛiha*, *antarāḷa* and *sabhāmanṭapa* is found in a majority of temples. These three components appear to have been considered essential parts and are positioned in sequence, one before the other. *Mukhamanṭapa* or porch, sheltering the entrance, is found along the major axis in front of the *sabhāmanṭapa.* Such *mukhamanṭapa* is found in the Bagalavada Sankaralinga, Bagali Kallesvara, Gabbur Melsankara and Venkatesvara, Hampi Kampilaraya, and Temple east of Kampilaraya, Harvi Basavanna, Kukanur Kallesvara, Kavital Trayambakesvara, Kottur Murukallumatha, Kurugod Isvara, Kallesvara, Sangamesvara, Siddhesvara and Ujjalesvara, Nilagunda Bhimesvara, Oruvay Ramalingesvara and Sankanur Malalesvara. Similarly positioned *mukhamanṭapa,* but of the same width as that of the *sabhāmanṭapa,* is found in the Magala Suryanarayana and Rangapura Narasimha. *Mukhamanṭapa* is found situated across the principal axis in the Hampi Twin temples, Hirehadagali Kallesvara, Huvinahadagali Kesava, Kurugod North temple in Murugudi complex, Mallat Mallikarjuna and Talur Isvara. Some temples contain more than one *mukhamanṭapa.* Out of the two *mukhamanṭapas* of the Balaganur Lakshminarayana, Huvinahadagali Kallesvara and Kurdi Nelagudi, one is in the principal axis and the other across the principal axis; but both of them are found across the principal axis, one on north and the other on south in the Kuruvatti Mallikarjuna. The Itagi Mahadeva contains three *mukhamanṭapas* on three sides, that on the east links *sabhāmanṭapa* with *mahamantapa.* Generally, open *mukhamanṭapas* are combined with closed *sabhāmanṭapas* but in some cases like temples at Kurugod, they are combined with open or partly open *ṣabhāmanṭapas.*

Mahāmanṭapa is larger than *sabhāmanṭapa* and located in front of the latter, connected through *mukhamanṭapa.* It is found in the Bagali Kallesvara, Itagi Mahadeva, Kogali Jaina Basti, Mudhol Trilingesvara and Sankanur Malalesvara. Subsidiary shrines or *manṭapas* dedicated to Nandi, Surya or other deities are usually set opposite to the temple. The Bagali Kallesvara has Surya shrine on the east and that of the Narasimha on the north. The Hirehadagali Kallesvara has a shrine accommodating both Nandi and Surya, one behind the other, opposite to the temple.

Generally, *garbhagṛiha* is located to the west of *sabhāmanṭapa* and faces east. Some temples contain two *garbhagṛihas.* In such cases they are located on different sides of *sabhāmanṭapa.* They are found located on the west and south in the Gabbur Elubavi-Basavanna, Harvi Basavanna and Rangapura Narasimha; and on the west and north in the Hirehadagali Kallesvara. They are on the south and east in the Gabbur Venkatesvara and on the north and south in the Gabbur Chincholi-Basavanna. Both of them are located on the west, one beside the other, opening into the large *sabhāmanṭapa* through the respective *antarāḷas,* in the Mudhol Mallikarjuna.

Three *garbhagṛihas* of the Trikuta temples are located on the west, north and south of the *sabhāmanṭapa* in the Gabbur Harihara, Kavital Trayambakesvara, Kolur Gangadhara, Kottur Murukallumatha, Mallat Allamaprabhu, Mudhol Trilingesvara and Nilagunda Bhimesvara. Some Trikuta temples face either south or north, or west. In such cases three *garbhagṛihas* are located on the remaining three sides. They are located on the north, east and west in the Angoor Kallesvara, Halavagalu Kallesvara, Magala Suryanarayana, Mallat Mallikarjuna and Rangapura Bishtappayyamatha; on the south, east and west in the Hampi Kampilaraya and Temple east of Kampilaraya; and on the east, north and south in the Bagalavada Nelagudi. All the three are found located on the same side, one adjoining the other, in the Navali Anantasayana, Koppal Parsvanatha Basti and Kudatini Kumaraswamy. Two more *garbhagṛihas* along with another *sabhāmanṭapa* are subsequently added in the front (east) of the Koppal Parsvanatha Basti, thus forming a *panchakūṭa* temple. The subsequent *garbhagṛihas* are on the north and south. The Kolur Raghanna and Ujjini Siddhesvara are of *panchakūṭa* type containing five *garbhagṛihas.* The *garbhagṛihas* in the former are distributed on all the four sides -- one each on the east and west, two on the south and one on the north; while in the latter one is on the south and two each on the east and west. The Itagi Sarasvati Matha is the only example containing nine cells, of which only one clearly indicates that it is a *garbhagṛiha.* The north facing *matha* contains a large rectangular *sabhāmanṭapa,* within which are four cells at four corners and three cells in a row to the south of the *sabhāmanṭapa.* The central one in the south group is a *garbhagṛiha* containing a rectangular *pīṭha* and the cells on the sides open into this *garbhagṛiha.* Each of these side cells has an underground cell.

Generally, temples face towards the rising sun. However, there are some temples facing other directions. The Itagi Sarasvati Matha, Gabbur Mahabalesvara and Venkatesvara, Hampi Kampilaraya, Temple east of Kampilaraya, Huvinahadagali Kesava, Kolur Raghanna, Kurugod Isvara and Sangamesvara, Oruvay Benakappa, Rangapura Narasimha and Ujjini Siddhesvra face towards north; the Angoor Kallesvara, Balaganur Lakshminarayana, Halavagalu Kallesvara, Hampi Bhuvanesvari, Kurugod Siddhesvara, Magala Suryanarayana, Mallat Mallikarjuna, Rangapura Bishtappayyamatha and Sogi Kesava face towards south; and the Bagalavada Isvara and Nelagudi, Hampi

Temple west of south gate on Hemakuta and Temple north of Manmathakunda face towards west. Reasons for such unusual orientations may be explained in some cases. The temples in Gabbur and Kurugod are oriented towards roads passing before them. The Itagi Sarasvati Matha is oriented towards the Mahadeva temple, the nucleus of the complex. Similarly the Sogi Kesava is oriented towards the Kallesvara temple. In some cases of temples having more *garbhagṛihas*, a sculpture of Surya is installed in the eastern *garbhagṛiha.* Such example is found in the Angoor Kallesvara, Mallat Mallikarjuna, Bagalavada Nelagudi, Kolur Raghanna and Magala Suryanarayana. Though the images are removed at Mallat and Bagalavada their *pīṭhas* are seen *in situ.*

B. *GARBHAGṚIHAS* AND *PRADAKSHIṆĀ-PATHAS*: The arrangement of the *garbhagṛihas* in the temples having more *garbhagṛihas* has already been noted. The *garbhagṛihas* are generally square. Some *garbhagṛihas* are longer against the principal axis. The central *garbhagṛihas* of the Navali Anantasayana (Traipurusha), and Itagi Sarasvati Matha are rectangular, longer axis being against the principal axis of the temples, and contain rectangular *pīṭhas.* Normally *garbhagṛiha* contains a pilaster (partly seen engaged column) in each corner. But the Kukanur Kallesvara has two more additional pilasters against each wall, dividing each wall into three parts. The Koppal Parsvanatha Basti has an additional pilaster at the centre on each side thus dividing each wall into two vertical divisions. The rectangular *garbhagṛiha* of the Navali Anantasayana has two additional pilasters each on the west and east.

Niches or projecting slabs are found in the walls of some *garbhagṛihas.* The functional aspect of these is for providing space for keeping certain objects, like those used for worship. The Itagi Chandalesvara and Mahadeva, and Kuruvatti Mallikarjuna contain three niches in three walls. Each of these is large, high and covers almost entire wall. At the centre is a horizontal slab, dividing the niche into two parts. The Huvinahadagali Kesava contains two small niches, one each in the east and west walls. The Hirehadagali Kallesvara and Huvinahadagali Kallesvara contain a niche each in the west wall of the *garbhagṛihas* facing east, while the Mudhol Mallikarjuna contains a niche in the north wall of the two *garbhagṛihas* facing east. The Huvinahadagali Kallesvara also contains a projecting slab in the north wall. The central *garbhagṛiha* facing north in the Itagi Sarasvati Matha contains a niche in the south wall. The *garbhagṛihas* facing east in the Bagalavada Ramalinga and Sankaralinga, Itagi Murtinarayana, Munirabad Isvara, Ambali Kallesvara, Hampi Isvara, Kottur Murukallumatha, and Sogi Kallesvara contain projecting slab in the north wall. In addition to this, another slab is found projecting in the west wall of the *garbhagṛihas* facing east in the Gabbur Isvara temple east of Venkatesvara, Harvi Basavanna, Kavital Trayambakesvara, Kurdi Sankaralingesvara, Mallat Allamaprabhu and Mallikarjuna, Sankanur Malalesvara, Halavagalu Kallesvara, Hampi Kampilaraya, Temple east of Kampilaraya and Twin temples; Kurugod Kallesvara, North temple in Murugudi complex, Ramesvara and Ujjalesvara; Magala Suryanarayana, Nilagunda Bhimesvara and Muktiramesvara, Oruvay Ramalingesvara, Rangapura Narasimha and Bishtappayyamatha, and Talur Isvara. Similarly oriented *garbhagṛihas* contain single projecting slab in the west wall in the Gabbur Harihara and Kallur Maratesvara, and in the north and south walls in the Kurugod Mallikarjuna.

The *garbhagṛihas* oriented towards other directions contain one or two slabs in different walls. The projecting slab is found in the east wall of the *garbhagṛihas* facing north in the Harvi Basavanna, Kurugod Ramesvara, Kottur Murukallumatha, Gabbur Venkatesvara, Kurdi Sivalingesvara and the east *garbhagṛiha* facing north in the Kolur Raghanna. In addition to this, another slab is found in the south wall of the *garbhagṛihas* oriented towards north in the Gabbur Mahabalesvara, Melsankara, Kavital Trayambakesvara, Mallat Allamaprabhu, Hampi Kampilaraya and Temple east of Kampilaraya, Nilagunda Bhimesvara, Kurugod Isvara and Sangamesvara, Oruvay Benakappa, and the west *garbhagṛiha* facing east in the Kolur Raghanna. There is only one example where the projecting slab is found in the west wall of the *garbhagṛiha* facing north in the Ujjini Siddhesvara. The *garbhagṛihas* facing south in the Balaganur Lakshminarayana, Kottur

Murukallumatha and Magala Suryanarayana contain projecting slab in the east wall. Similarly oriented *garbhagṛihas* in the Kavital Trayambakesvara and Mallat Allamaprabhu contain such slabs in the east and north walls while those of the Bagalavada Nelagudi, Kurugod Siddhesvara and Nilagunda Bhimesvara have in the west and north walls. The Bagalavada Isvara and Nelagudi, and Magala Suryanarayana have projecting slab in the north wall of their *garbhagṛihas* facing west. Similarly oriented *garbhagṛihas* in the Hampi Kampilaraya and Temple east of Kampilaraya contain such slabs in the north and east walls.

Some *garbhagṛihas* have a stone projecting from the rear wall and touching the image kept at the centre. The images of deities in standing posture are of considerable height. The centre of gravity of such images falls backwards, away from the centre, because the weight of the rear portion of the *prabhāvaḷi* is heavier than that of the front portion of the image. Though images are fixed on *pīṭhas* by inserting projecting tenon into the socket, the possibility of their leaning backwards and the possibility of their fall cannot be ruled out. Under these circumstances the images need support at a higher level from the rear. The stones projecting at higher level from the rear wall provide such support to the images. These projecting stones are found in the Balaganur Lakshminarayana and Kurdi Sivalingesvara.

Garbhagṛiha is entered through a door from *antarāḷa*. Absence of *antarāḷa* in some temples has been noted. *Antarāḷa* is also absent in front of some subsidiary *garbhagṛihas*. Such plans are found in the Halavagalu Kallesvara, Harvi Basavanna, Mallat Mallikarjuna, Rangapura Bishtappayyamatha, and Ujjini Siddhesvara. Some such *garbhagṛihas* are open in the front without any door but those in the Mallat Mallikarjuna have a pair of pillars in the front. Similarly some *antarāḷas* are also open and some have pillars in the front. The open *antarāḷas* are found in the Angoor Kallesvara, Balaganur Lakshminarayana, Bagalavada Nelagudi, Gabbur Chincholi-Basavanna, Elubavi-Basavanna, Mahabalesvara and Harihara, Halavagalu Kallesvara, Harvi Basavanna, Itagi Murtinarayana, Kallur Maratesvara, Kolur Gangadhara and Raghanna, Koppal Parsvanatha, Kurdi Sankaralingesvara, Kurugod Ramesvara, Mallat Allamaprabhu, Mudhol Trilingesvara, Nilagunda Bhimesvara, Sankanur Malalesvara and Sogi Kesava. The *antarāḷas* with a pair of pillars in the front are found in the Bagalavada Nelagudi and Sankaralinga, Bagali Kallesvara, Gabbur Chincholi-Basavanna, Melsankara, Harihara and Isvara temple east of Venkatesvara, Itagi Mahadeva, Kukanur Kallesvara, Kurdi Sivalingesvara and Kuruvatti Mallikarjuna.

Antarāḷa is usually equal to *garbhagṛiha* or smaller in width. It is generally square but sometimes longer along the principal axis or perpendicular to the principal axis. The Balaganur Lakshminarayana has an *antarāḷa* in the usual form but open in the front. In front of it is another *antarāḷa,* as wide as the *sabhā-manṭapa.* This *antarāḷa* may be termed as double *antarāḷa* or composite *antarāḷa.* The front *antarāḷa* of this temple has a door at the centre and the remaining portion is covered with *jāla-vātāyana.* It also contains four niches, two each in the rear and side walls. The object of this additional bay or *antarāḷa* appears to isolate the niches from the *sabhāmanṭapa.*

The *antarāḷa* in the Nilagunda Lakshminarayana contains a small but very deep niche in each of the side walls. These niches are too small for keeping any image. Their depth indicates that they were meant for storing some valuable articles like temple jewelry.

The *pradakshiṇāpatha* of the Gabbur Venkatesvara is surrounded by the *kakshāsana* and colonnade, and is closed with the wall set over the *kakshāsana.* There are twenty seven *pīṭhas* on the *kakshāsana.* The *pradakshiṇāpatha* has two doors in the front. The *pradakshiṇāpatha* of the Kurugod Sangamesvara is similar but it is at a lower level. It does not have doors in the front and surrounded by only *kakshāsanā* and columns.

C. ***MANTAPAS:*** *Sabhāmanṭapa* or *navaranga* usually consists of four pillars at the centre, dividing the hall into 3 x 3 *ankaṇas* (bays) and enclosed by walls on four sides. Such plan is found in the Angoor Kallesvara, Bagalavada Nelagudi, Bagali Kallesvara, Gabbur Isvara temple east of Venkatesvara, Halavagalu Kallesvara, Hampi Twin temples, Hirehadagali Kallesvara, Huvinahadagali Kallesvara and

Kesava, Itagi Mahadeva, Kottur Murukallumatha, Kukanur Kallesvara, Kurugod Siddhesvara, Kuruvatti Mallikarjuna, Mudhol Trilingesvara, Nilagunda Anantasayana, Rangapura Bishtappayyamatha and Narasimha, and Sankanur Malalesvara. The front portion of the *sabhāmanṭapa* is covered with blind *jāla-vātāyanas* in the Gabbur Venkatesvara and Nilagunda Bhimesvara. Three sides are covered with *jāla-vātāyanas* in the Kurdi Nelagudi. Some *sabhāmanṭapas* are open in the front and the lower portion of the front side is closed with *kakshāsana.* This plan is found in the Bagalavada Ramalinga and Sankaralinga, Gabbur Chincholi-Basavanna, Elubavi-Basavanna and Harihara, Hampi Kampilaraya and Temple east of Kampilaraya, Kavital Trayambakesvara, Kolur Gangadhara, Kurdi Sivalingesvara, Magala Suryanarayana, and Mallat Allamaprabhu and Mallikarjuna. The *sabhāmanṭapa* of the Magala Suryanarayana opens into a *mukhamanṭapa* and the later is covered with *jāla-vātāyanas* on three sides. The *sabhāmanṭapa* is open on two sides in the Balaganur Lakshminarayana. The Kurugod temples have typical features of their own. Two sides of the *sabhāmanṭapa* in these temples are partly covered. The one-third portion, i.e. one transverse row of three *ankaṇas* in front of the *antarāḷa,* is covered with wall and the remaining two-third only with *kakshāsana.* This plan is found in the Gabbur Melsankara, Hampi Isvara, Itagi Chandalesvara, Kurugod Isvara, Kallesvara, Mallikarjuna, North temple in Murugudi complex and Ujjalesvara, Oruvay Benakappa and Ramalingesvara, and Talur Isvara. The lower portion of three open sides are closed with *kakshāsana* in the Bagalavada Isvara, Hampi Bhuvanesvari, Kurdi Sankaralingesvara, Munirabad Isvara and Somesvara. The pillars set along the open sides in these temples support the roof above.

The *sabhāmanṭapas* of the Ambali Kallesvara and Kallur Maratesvara are open on three sides. The central *ankaṇas* (bays) extend to form three *mukhamanṭapas* on three sides. The *kakshāsana* of these *manṭapas* runs continuously. The *sabhāmanṭapa* with three *mukhamanṭapas* looks like single square hall with projections. This gives an aesthetic visual effect to the building. An additional row of pillars runs away from the *kakshāsana* on the exterior following the outline of the latter in the Ambali Kallesvara. The *sabhāmanṭapa* of the Sogi Kallesvara is peculiar. The first one-third is covered on sides and is similar to the Kurugod temples but the entire portion of the remaining two-third is extended on three sides by introducing an additional row of pillars. Thus its plan is neither square nor rectangular. It is open on three sides and has *kakshāsana* on these sides.

The *sabhāmanṭapas* of the Nilagunda Lakshminarayana, Navali Anantasayana and Kurugod Sangamesvara are large. The first two contain 4 x 4 pillars while the latter contains 6 x 6 pillars (excluding those on the *kakshāsana*). Some temples containing more *garbhagṛihas* have rectangular *sabhāmantapas.* Such plans are found in the Kolur Raghanna, Koppal Parsvanatha, Mudhol Mallikarjuna and Ujjini Siddhesvara.

Niches or *dēvakōshṭhas* are provided in the walls of the *sabhāmanṭapas* for keeping images of subsidiary deities. These vary in number from two to eight. Two niches are found set in the rear wall of the Bagalavada Isvara, Ramalinga and Sankaralinga, Gabbur Melsankara, Harvi Basavanna, Huvinahadagali Kesava, Itagi Murtinarayana, Kurdi Nelagudi and Sivalingesvara, Kurugod Ramesvara and Siddhesvara, Mallat Allamaprabhu and Sogi Kesava. These are found in the side walls, one in each wall, in the Hampi Isvara and Kukanur Kallesvara. Temples containing four niches, have them in the rear and side walls, i.e. two in the rear wall and one each in the side walls. Such plan is found in the Itagi Chandalesvara, Kavital Trayambakesvara, Kurugod Isvara, Kallesvara, North temple in Murugudi complex and Ujjalesvara, Nilagunda Bhimesvara, Rangapura Bishtappayyamatha, Oruvay Ramalingesvara, Sogi Kallesvara and Talur Isvara. Four niches of the Magala Suryanarayana are in the side walls, two in each wall. Their distribution in the Kottur Murukallumatha is different. Here, two are in the rear wall, one in the side (south) wall and one in the front wall. The rectangular *sabhāmanṭapa* in the Mudhol Mallikarjuna has all the four in the rear wall. The Hampi Kampilaraya and Temple east of Kampilaraya contain six niches, two each in the rear and side walls. The Itagi Mahadeva contains eight niches, two each in the rear, front and side walls. The rectangular *sabhāmanṭapa* in the Ujjini Siddhesvara also contains eight niches, two in the rear wall and three each in the side walls.

Assemblage of *mukhamanṭapas* has already been noted. Most of these have *kakshāsanas* on sides. Pillars set over *kakshāsanas* support roof. The *mukhamanṭapas* of the Gabbur Venkatesvara and Magala Suryanarayana are covered with *jāla-vātāyanas.*

Mahāmanṭapas are larger than *sabhāmanṭapas*. Some of them are simple square in plan while others have projections on four sides giving grandeur and good visual effect to the temples. The *mahāmanṭapas* of the Mudhol Trilingesvara and Kogali Jaina Basti are simple square in plan. The former contains 16 (4 x 4) pillars and is open, while the latter also contains same number of pillars but is closed on the sides with walls (now dilapidated) and open in the front with an additional row of pillars. The *mahāmanṭapa* of the Sankanur Malalesvara has 4 x 4 pillars basically, with a projection of two pillars on each side. Thus the projected square has six pillars in the innermost row and two pillars in the outermost row. The *mahāmanṭapas* of the Bagali Kallesvara and Itagi Mahadeva are the largest in the region, consisting of fifty two pillars each. Basic plan of these *manṭapas* is projected square, like that of the Sankanur Malalesvara but larger in size. The innermost row here contains eight pillars while the outermost contains four. These *mahāmanṭapas* of projected square type are open and have *kakshāsana* running along the outer line. The outermost pillars are set over the *kakshāsana.*

D. ACCESSORY STRUCTURES: Very few temples contain accessory structures like Nandi shrine or *Nandimanṭapa,* Surya shrine and *mahādvāra.* The Gabbur Elubavi-Basavanna has a *Nandimanṭapa* consisting of four pillars to the east of the temple, opposite to the *garbhagṛiha.* Opposite to the Kuruvatti Mallikarjuna is a detached Nandi shrine. The shrine opposite to the Hirehadagali Kallesvara is now detached (originally attached through a *mahāmanṭapa?*). This shrine consists of two chambers, the front housing Nandi and the rear containing Surya. The shrine opposite to the Nilagunda Bhimesvara is attached to the *mukhamanṭapa.* The Surya shrine opposite to the Bagali Kallesvara is detached from the *mahāmanṭapa.* It consists of a *garbhagṛiha* and an *antarāḷa.* There is another shrine dedicated to Narasimha to the north of the *mahāmanṭapa* of the Bagali Kallesvara. This shrine consists of a *garbhagṛiha,* an *antarāḷa* and a *mukhamanṭapa.* The Itagi Mahadeva, along with other temples in its complex, was originally enclosed by a *prākāra* wall. Remains of this wall are seen on the south-west of the complex. This *prākāra* has a *mahādvāra* (main gate) located to the south-east of the complex.

2. ELEVATIONS

The external surface of the temples is divided into *adhishṭhāna* (plinth), wall, parapet and superstructure. Some temples are constructed over platforms.

A. PLATFORMS: The Kallur Maratesvara and Oruvay Benakappa are built over platforms which provide an open *pradakshiṇāpatha* around the temples. The platform of the former consists of an *upāna,* a *padma* with high vertical zone, a recessed *kanṭha* decorated with diamond-shaped flowers interspersed by vertical bands, and a horizontal course. The platform of the Oruvay Benakappa is partly buried. The upper two courses are a recessed *kanṭha* and a horizontal course with lower zone sloping inwards. The Kurdi Sivalingesvara has a plain platform on the front side. The plain platforms of the Hampi Kampilaraya, Temple east of Kampilaraya and Twin temples are constructed for providing a levelled base, because these are constructed over sloping rock surface.

B. *ADHISHṬHĀNAS:* *Adhishṭhānas* are of different types ranging from two to seven courses. Some are very simple and some are exquisitely carved and decorated with different animals, figures, etc. The simplest type of *adhishṭhāna* consists of two courses, of which the lower is a plain horizontal *upāna.* The upper *padma* course consists of two zones -- lower plain and the upper sloping inwards and moulded like an inverted lotus. Such *adhishṭhāna* is found in the Angoor Kallesvara, Halavagalu Kallesvara, Nilagunda Muktiramesvara and

Rangapura Narasimha. The round upper zone of the upper course of the Hampi Isvara, Kurdi Sivalingesvara and Kurugod Isvara is decorated with uncarved *kūḍu* projections in very low relief.

Kumuda course is found introduced in many temples. The *adhishṭhāna* of the Surya shrine in the Bagali Kallesvara consists of a *padma*, a *tripaṭṭa kumuda* and a *kapōta*. The *adhishṭhānas* consisting of four courses include an *upāna*, a *padma*, a *tripaṭṭa kumuda* with narrow vertical side and a *kapōta*. Here the *padma* course contains a light contour of a lotus and the *kapōta* has prominent uncarved *kūḍu* projections. This type of *adhishṭhāna* is found in the Kurugod temples, Bagalavada Ramalinga and Sankaralinga, Gabbur Melsankara, Hampi Kampilaraya, Temple east of Kampilaraya, Twin temples, Temple west of Manmathakunda and Temple north of Manmathakunda, Itagi Sarasvati Matha and the *mahādvāra* of the Itagi Mahadeva, Kolur Gangadhara and Raghanna, Koppal Parsvanatha Basti, Kottur Murukallumatha, Kurdi Sankaralingesvara, Oruvay Benakappa and Ramalingesvara, and Talur Isvara. Another set of *adhishṭhāna* with four similar courses have difference in *padma* and *kumuda* courses. The *padma* course has prominent lotus contour and the *kumuda* is lenticular with almost pointed edge. Such *adhishṭhānas* are found in the Gabbur Venkatesvara, Mudhol Mallikarjuna and Sogi Kallesvara. The *padma* course is divided horizontally by two deep recessed bands in the Itagi Murtinarayana and the *mahāmanṭapa* of the Bagali Kallesvara. The *padma* course of the former is decorated with large figures of different deities including some secular figures, framed in *tōraṇas*. The *kumuda* course of this temple is of *vṛitta* (round) type with a flat edge.

The next type of *adhishṭhāna* contains two additional courses above *kapōta* but loses *upāna*, thus consisting of a *padma*, a *tripaṭṭa kumuda*, a *kapōta*, a course depicting ends of rafters, and a *padma* with single zone. The course surmounting *kapōta* is in imitation of the timber construction depicting rafters and ends of rafters. This type of *adhishṭhāna* is found in the Bagali Kallesvara (Narasimha shrine) and Kukanur Kallesvara.

The Itagi Chandalesvara also has *adhishṭhāna* of five courses with difference in some courses. It consists of an *upāna*, a *padma*, a lenticular *kumuda* with flat edge, a *kapōta* and a course depicting moulded bases of pilasters.

Large temples with elaborate carvings contain the *adhishṭhāna* of six courses containing an *upāna*, a *padma*, *kumuda* -- lenticular or lenticular with flat edge, *kapōta* -- sometimes with projections decorated with *kūḍu-kīrtimukhas* and *vyāḷas*, and a *padma*. Such *adhishṭhānas* are found in the Hirehadagali Kallesvara, Huvinahadagali Kallesvara and Kesava, Itagi Mahadeva, Kuruvatti Mallikarjuna, Magala Suryanarayana, Nilagunda Bhimesvara and Lakshminarayana, and Ujjini Siddhesvara. Separate large slabs are fixed against the *adhishṭhāna* of the *garbhagṛiha* in the Hirehadagali Kallesvara. Each slab is embellished with a *kūḍu-kīrtimukha* framed in a *makara tōraṇa* supported by pilasters. Each of these *kūḍus* contains one of the Ashtadikpalas. The Ambali Kallesvara is the lone example with an assemblage of seven courses. The seventh course depicts the moulded bases of pilasters.

The *adhishṭhānas* described above are of the *garbhagṛihas* and *sabhāmanṭapas* of the respective temples. Such *adhishṭhānas* are also associated with the *mukhamanṭapas* and the *mahamanṭapas* of a few temples. The *mukhamanṭapa* of the Hirehadagali Kallesvara, and the *mukhamanṭapa* and *mahāmanṭapa* of the Itagi Mahadeva consist of an *upāna*, a *padma* a lenticular *kumuda* and a *kapōta*. The recessed vertical course called *kanṭha* or *gaḷa* is conspicuously absent in these. There is another set of *adhishṭhānas* containing this recessed course. These *adhishṭhānas* are mainly for the *mukhamanṭapas* and *sabhāmanṭapas* which are open. However, these are also associated with the *garbhagṛihas* and closed *sabhāmanṭapas* in some cases. The simplest type of these consists of three courses. The *adhishṭhāna* of the *sabhāmanṭapa* of the Oruvay Benakappa consists of an *upāna*, a *kanṭha* and a horizontal course with lower zone sloping inwards. The *adhishṭhāna* of the *sabhāmanṭapa* of the Kallur Maratesvara consists of a *padma*, a *kanṭha* and a plain top course. The *kanṭha* of this temple is decorated with flowers interspersed by vertical bands. The *adhishṭhānas* of the *mukhamanṭapas* and *sabhāmanṭapas* of many temples consist of four courses. The lower three of these are invariably an *upāna*, a *padma* and a *kanṭha* decorated with square flowers. The top course is plain in the Bagalavada Isvara, Gabbur Melsankara and Venkatesvara, Huvinahadagali Kallesvara and Navali Anantasayana. It is a *padma* in the Harvi Basavanna, Kavital Trayambakesvara, Mallat Allamaprabhu and Mallikarjuna, and Sogi Kesava. It is a *kapōta* in the Magala Suryanarayana. This type of *adhishṭhāna* of the Harvi, Kavital and Mallat temples surrounds the *garbhagṛihas* also. The *kanṭha* course of the Harvi and Kavital temples is decorated with elephants and other animals. The *mukhamanṭapas* and *sabhāmanṭapas* of the Bagalavada Ramalinga, Balaganur Lakshminarayana, Kottur Murukallumatha, Kurdi Sankaralingesvara, Kurugod Kallesvara and Isvara, Oruvay Ramalingesvara, and Talur Isvara contain two additional courses over the *adhishṭhānas* extending from the *garbhagṛihas.* The lower among these courses is a *kanṭha* decorated with flowers and the upper is a *padma.*

Double *adhishṭhāna*, one set over the other, is found in some temples. The lower *adhishṭhāna* of the *pradakshiṇāpatha* and the *sabhāmanṭapa* of the Kurugod Sangamesvara is partly buried. The visible courses consist of a lenticular *kumuda* with narrow vertical side, a vertical course decorated with flowers, and a *padma.* Its upper *adhishṭhāna* consists of an *upāna*, a *padma*, a course with curved top containing uncarved *kūḍu* projections, a vertical course decorated with flowers, and a *padma*. The double *adhishṭhāna* of the Rangapura Bishtappayyamatha is unusually high covering nearly two-third portion of the exterior. Its lower *adhishṭhāna* consists of an *upāna,* a *padma*, a vertical course and a plain course. The upper *adhishṭhāna* consists of an *upāna,* a *padma* another *upāna,* another *padma* and a plain course.

C. ***PRAṆĀḶAS***: *Praṇāḷa* or water chute takes out ablution water from *garbhagṛiha*. It passes through *garbhagṛiha* wall and extends to a considerable length away from wall. The simple *praṇāḷa* found in a majority of temples is of simple long block with a channel cut into it. Its cross section varies from square, rectangular to octagon. Some of these are elaborately decorated. The *praṇāḷa* of the Gabbur Venkatesvara is of simple type but the carving on its front side is interesting. A man sitting cross-legged in *yōgamudra* at the centre is flanked by another man and a lady standing on sides but turning towards him. They are stretching their hands forward over the head of the sitting man. The water chute is right over the head of the man. When the water comes out, it looks as though the standing people pour it over the head of the sitting man. The front portion of the *praṇāḷa* of the Kuruvatti Mallikarjuna is shaped in the form of a *kīrtimukha.* Water comes out through the mouth of the animal. The sides of the *praṇāḷa* of the Itagi Murtinarayana are embellished with *makaras* with couple riding on them. The *praṇāḷa* emerging through the wall terminates into a *kīrtimukha* in the Nilagunda Bhimesvara. Through its mouth emerges a channel which extends further. The sides of the channel are decorated with two rows of creeper scrolls. Below the *praṇāla* is a finely carved block decorated with *makaras* having floriated tails and riders on the back. A man and foliage emerge from the mouth of each *makara*. The front of the lower block is decorated with a circular medallion surrounded by foliage. The *praṇāḷa* of the Magala Suryanarayana excels all others in the region in its treatment. Its sides are decorated with elaborately carved *makaras* with floriated tail in high relief. A lion and a creeper scroll emerge from their mouth and a rider is seen on their back. The front side shows a *kīrtimukha* at the top, a square outlet at the centre and a creeper scroll filled in with a flying Gandharva below.

The *praṇāḷa* of the Mallat Mallikarjuna is of different kind. It takes water into the *garbhagṛiha*. On the outer side it has a circular receptacle for pouring water drawn from the adjacent well.

D. ***KAKSHĀSANAS:*** The open *sabhāmanṭapas* and the *mukhamanṭapas* are usually surrounded by a bench called *kakshāsana,* providing sitting place for the devotees. In most of the temples *adhishṭhāna* itself forms *kakshāsana* with an additional slab, set vertically for the backrest. Such *adhishṭhānas* are found in the Bagalavada Isvara, Gabbur Venkatesvara, Hampi Kampilaraya, Kavital Trayambakesvara, and Mallat Mallikarjuna. A plain course is set over the *adhishṭhāna* of the *mahāmanṭapa* of the Bagali Kallesvara. The Balaganur Lakshminarayana, Kurdi Sankaralingesvara, Kurugod temples, and Talur Isvara contain two additional courses (excluding backrest) over the *adhishṭhāna*. The lower among these two courses is a vertical course decorated with square flowers and the upper course is a *padma*. The vertical course of the Kurugod Kallesvara is decorated with elephants in addition to square flowers. The backrest is a plain slab with sloping inner side in the Balaganur Lakshminarayana. It is also plain in the *mahāmanṭapa* of the Bagali Kallesvara but it is set inclining outward. Its exterior in the remaining temples is decorated with square flowers or elephants. A displaced slab of the backrest, rebuilt into the wall of the *Nandimanṭapa* of the Gabbur Elubavi-Basavanna, is decorated with elephants. One of its panels shows an elephant delivering a baby and its male companion helping it by pulling out the baby elephant.

The *kakshāsana* of the Magala Suryanarayana is decorated elaborately. The course resting over the *adhishṭhāna* is a vertical course decorated with amorous and erotic couples interspersed by pilasters. The course above it is decorated with a series of *Drāviḍa* and *Nāgara* turrets interspersed by *kīrtimukhas* issuing creeper scrolls. The inclining backrest is embellished with diamond-shaped flowers interspersed by pairs of pilasters. At the top is a band of creeper scrolls.

E. BALUSATRADES: Balustrades are guard stones flanking flights of steps. The simple balustrades are of scroll type, consisting of a roughly square rear portion and front in the form of a scroll, as seen in the Bagalavada Sankaralinga, Gabbur Isvara temple east of Venkatesvara, and Elubavi-Basavanna, Munirabad Somesvara and Sogi Kallesvara. The sides of the last two are decorated with a circular flower while those of the Bagalavada Sankaralinga with an elephant. The balustrades of the Kurugod Kallesvara are also of scroll type. Their outer sides are decorated with an elephant and the inner sides with square flower. The next type is of the elephant balustrades without scroll and elephant carved in round with partly carved legs and trunk. Such balustrades are found in the Kurdi Sivalingesvara and Oruvay Ramalingesvara. The third type is also of the elephant balustrades with elephants carved completely in round. Such balustrades are found in the Kavital Trayambakesvara and Kurugod Sangamesvara.

F. **WALLS**: The treatment of walls also depicts a wide range from simple plain to decorated with pilasters, turrets and figures. It has been already noted that some of the *mukhamanṭapas* and *sabhāmanṭapas* are open and some are covered with *jāla-vātāyanas*. The simple plain walls are found in the Bagalavada Ramalinga and Sankaralinga, Balaganur Lakshminarayana, Gabbur Chincholi-Basavanna, Isvara temple east of Venkatesvara, and Melsankara, Halavagalu Kallesvara, Hampi Isvara, Temple west of Manmathakunda, Temple west of south gate on Hemakuta, Itagi Sarasvati Matha, Kolur Raghanna, Koppal Parsvanatha, Kottur Murukallumatha, Kurdi Sivalingesvara, Kurugod Kallesvara, Mallikarjuna, Siddhesvara, Isvara, North temple in Murugudi complex and Ujjalesvara, Mallat Allamaprabhu and Mallikarjuna, Munirabad Isvara and Somesvara, Nilagunda Muktiramesvara, Oruvay Ramalingesvara, Rangapura Narasimha, Sogi Kesava and Talur Isvara. The major portion of the *sabhāmanṭapa* of the Ujjini Siddhesvara is also plain. The plain walls of the *garbhagṛiha* of the Angoor Kallesvara have wide central projections, one on each side, projected very little. The *garbhagṛiha* walls of the Harvi Basavanna and Kavital Trayambakesvara are similar, but their *antarāḷa* walls are decorated with a thick pilaster supporting the *kapōta* and flanked by two thin pilaster-turrets, one on each side.

A projecting horizontal band runs in the middle of the plain walls of the Hampi Kampilaraya, Temple east of Kampilaraya, Temple north of Manmathakunda and Twin temples. The horizontal band runs all-round the temples and is decorated with square flowers interspersed by pilaster designs and creeper scrolls. The *antarāḷa* wall of the south temple of the Twin temples is decorated with a composite figure depicting man-animal worshipping a Linga and the south door of the *sabhāmanṭapa* is flanked by a striding elephant on each side on the wall. The exceptionally high *adhishṭhāna* of the Rangapura Bishtappayyamatha has been noted. Above it are only a single recessed course and a course designed like beam. All plain walls fall in one line without any projections or recesses, except those of the Angoor Kallesvara and Kavital Trayambakesvara.

The walls of the following temples, divided by thin pilasters, have projections and recesses. The *garbhagṛiha* walls of the Mudhol Mallikarjuna, and north and west *garbhagṛiha* walls of the Mudhol Trilingesvara have central and corner projections separated by two recesses. The central one is a double projection, projecting more than those at the corners. The *garbhagṛiha* walls of the Kurdi Sankaralingesvara have five projections and four recesses, of which the central one is a double projection. This temple does not contain thin pilasters. The recesses contain single pilaster with *Nāgara* turret. The Kurugod Ramesvara is the only example having walls divided by thin pilasters but without any projection or recess. Each side of the *garbhagṛiha* walls is decorated with three *Drāviḍa* turrets, each supported by a pair of pilasters, and two *Nāgara* turrets, each supported by a single pilaster.

The south *garbhagṛiha* of the Mudhol Trilingesvara and the Kukanur Kallesvara have central and corner projections separated by two recesses. The projections are decorated with *Drāviḍa* turrets supported by pairs of pilasters. The recesses of the former temple are plain and those of the latter are decorated with turrets on pairs of pilasters. The *sabhāmanṭapa* of the latter has two more additional projections and recesses. The additional recesses contain *jāla-vātāyanas*. The *garbhagṛiha* walls of the Huvinahadagali Kallesvara, Sankanur Malalesvara and south *garbhagṛiha* walls of the Nilagunda Bhimesvara contain three projections with turrets on pair of pilasters, and two recesses with turret on single pilaster. A small figure is carved on the central projection of the Huvinahadagali Kallesvara. The recesses of this temple are plain. The turrets on all these temples are very bold with prominently projecting eave. The *sabhāmanṭapa* walls of these temples are similar to those of the *garbghagṛiha* but have two additional projections, each designed like a thick pilaster.

The walls surrounding the *pradakshiṇā-patha* of the Gabbur Venkatesvara has a series of projections, one projecting more than the adjacent, without any recess. The central projection, projecting more than the rest, has a deep niche. The remaining portion is decorated with turrets on pairs of pilasters and a pair of dwarf pilasters supporting *makara tōraṇa.*

The walls of the west *garbhagṛiha* of the Nilagunda Bhimesvara have central and corner projections separated by two recesses. The central projection contains a deep niche surmounted by a turret while the corner projections contain prominent turrets supported by pair of pilasters. Each recess contains a prominent turret with overhanging eave supported by single pilaster.

Walls of the *garbhagṛihas* of some temples have five projections and four recesses. The projections adjacent to the corner projections project more, and the central projection projects more than its adjacent ones. The projections in between the central and the corner ones are shaped like thick pilasters and the central projection contains a deep niche surmounted by a turret. Such walls are found in the Ambali Kallesvara, Huvinahadagali Kesava, Itagi Mahadeva, Kuruvatti Mallikarjuna and Sogi Kallesvara. The corner projections and the recesses of the Ambali and Sogi temples are plain. The corner projections of the remaining temples contain turrets supported by pair of pilasters. Small figures are found in between the pair of pilasters in Itagi and Kuruvatti temples. The recesses of the Huvinahadagali Kesava are plain and those of the Itagi and Kuruvatti temples contain turrets supported by a single pilaster. Each pilaster-turret is encased in a pair of pilasters with *makara tōraṇa* ending in *kīrtimukha* at the top.

The *garbhagṛiha* walls of the Magala Suryanarayana and Ujjini Siddhesvara contain, as usual, central and corner projections and recesses containing turrets on pair of pilasters. The central projection projects thrice forming a broad central face and four smaller faces, two on each side. Each of this small face has a single pilaster supporting a turret. The turrets here are very prominent with overhanging eaves, each of which touches the adjacent one forming a continuous horizontal band, dividing the entire wall surface into upper and lower zones. Some of the long pilasters of the Magala Suryanarayana are star-shaped. Each pilaster has two projections near the top. The lower portion of some projections is designed like a creeper. These projections were, perhaps, meant for supporting bracket figures, the tops of which were held in the sockets made on the underside of the eave.

The treatment of the Hirehadagali Kallesvara deviates from others. Its *garbhagṛiha* walls contain several small projecting niches carved in round, in addition to the usual niches. These walls have central and corner projections separated by two recesses. Each projection is decorated with a projecting niche and each recess with a turret on single pilaster. The long pilasters dividing the walls are shaped like stems of creeper from which branches come out at the bottom and the top. The branches at the bottom support small projecting niches while those at the top form pedestals for supporting the bracket figures. Small niches contain deities carved on single face of some and on two faces of the remaining. The sockets for holding the bracket figures are seen on the pedestals and on the underside of the eave. Above the large and small niches are *makara tōraṇas* ending in *kīrtimukha,* encasing a circular *kūḍu* containing a deity or a lion. These *tōraṇas* are deeply cut and stand detached from the wall. The details of the carving, all over, are very minute like jewelry.

G. NICHES: Niches are of three types. The first type is projected from wall line without any recession into the thickness of the wall. This type is found in the Ambali Kallesvara, Gabbur Venkatesvara, Hirehadagali Kallesvara, Huvinahadagali Kesava and Itagi Mahadeva. The second type found in the Kuruvatti Mallikarjuna is partly projected and partly recessed. The third type found in the Magala Suryanarayana and Nilagunda Bhimesvara is completely recessed. The facades of the Ambali Kallesvara and Kuruvatti Mallikarjuna have pilasters while those of the remaining have doors of single and multiple *śākhas.* The prominently projecting eaves of all the niches are very much exaggerated. Their undersides in the Ambali Kallesvara, Itagi Mahadeva and Kuruvatti Mallikarjuna are decorated with rafters in imitation of timber work. The superstructures of the niches of the Gabbur Venkatesvara are of *Drāviḍa* type while those of the remaining are of *Vēsara* type. The niches of the Ambali Kallesvara and Kuruvatti Mallikarjuna are framed in *makara tōraṇa* having *kīrtimukha* at the top. The *tōraṇas* of the former rest on the eaves while those of the latter are supported by pilasters. The niches of the Huvinahadagali Kesava, Itagi Mahadeva, Kuruvatti Mallikarjuna and Magala Suryanarayana are flanked by projecting pedestals for supporting bracket figures (now missing). The pedestals of the Huvinahadagali Kesava, Itagi Mahadeva and Kuruvatti Mallikarjuna are adorned with flying Gandharvas. The flying Gandharvas of the latter temple are supported by elephants. The niches of the Kuruvatti Mallikarjuna and Nilagunda Bhimesvara contain images while the remaining are now empty.

The projected large and small niches of the Hirehadagali Kallesvara are different from others. These niches have *adhishṭhāna* and *kakshāsana* below, and eave supporting turrets above. The middle portion of large niches does not contain any door or pilaster whereas the small niches have pilasters and look like miniature shrines of *sarvatōbhadra* (open on all sides) type. The separate images kept in the large niches are now missing and the figures are carved on the wall itself in the latter. The superstructure above the niches are of *Nāgara, Bhūmija* and *Vēsara* type, and some are even circular.

H. *JĀLA-VĀTĀYANAS:* *Jāla-vātayanas* (windows) meant for allowing light and air into temples have also provided artists space for exhibiting their skill by carving creepers, flowers and figures, and several perforations. The windows of the Angoor Kallesvara, Itagi Sarasvati Matha, Huvinahadagali Kallesvara and Navali Anantasayana are simple openings without any divisions. The *jāla-vātāyanas* are found in the Hampi Twin temples and Kukanur Kallesvara. Some *jāla-vātāyanas* of the latter are decorated with creepers containing circular perforations. The *makara tōraṇa* in the recesses of the Kuruvatti Mallikarjuna is pierced and serves as *jāla-vātāyana*. The Kurdi Nelagudi has two *jāla-vātāyanas* on the front, each inset with a Vaishnava *dvārapāla*, carved in round.

Sometimes entire wall portion of the *sabhāmanṭapas* and *mukhamanṭapas* are replaced by *jāla-vātāyanas*. The east wall of the *sabhāmanṭapa* of the Nilagunda Bhimesvara and the east and west walls of the *sabhamantapa* of the Gabbur Venkatesvara are decorated with blind *jāla-vātāyanas*. The north wall of the *sabhāmanṭapa* and walls of the *mukhamanṭapa* of the latter contain *jāla-vātāyanas* containing holes in the form of projected squares. The space in between the perforations is decorated with square flowers carved in relief. These *jāla-vātāyanas* cover upper two-third portion of the wall. The entire *sabhāmanṭapa* walls of the Kurdi Nelagudi are also covered with *jāla-vātāyanas* having plain square perforations. The *mukhamanṭapa* walls of the Magala Suryanarayana are also covered with *jāla-vātāyanas*, the bars of which are decorated with creeper designs. The perforations here are also of square type.

I. EAVES: The main function of eave or *kapōta* is to protect wall from rain water. It projects forward so that water is thrown away from wall surface. The slightly projecting eaves with curved upper surface to facilitate the flow of water are found in several temples. The simplest among these is that found in the Kukanur Kallesvara. Its upper surface is decorated with uncarved *kūḍu* projections in the Balaganur Lakshminarayana, Ambali Kallesvara, Angoor Kallesvara, Huvinahadagali Kesava, Sogi Kallesvara, Itagi Chandalesvara and Sarasvati Matha. The projections are decorated with *kūḍu* designs in the Sankanur Malalesvara and with *kūḍu-kīrtimukha* in the Kuruvatti Mallikarjuna, Huvinahadagali Kallesvara and Itagi Mahadeva. The remaining upper surface of the latter three temples is also decorated with human and animal figures.

Eaves of several temples project prominently. The simplest of these is that of the Oruvay Ramalingesvara. Its upper surface is slightly sloping and the underside has small depression in the middle. The upper surface of the Talur Isvara slopes clearly and the depression on the underside becomes prominent. Such eaves are found in the Harvi Basavanna, Kavital Trayambakesvara, Mallat Mallikarjuna, Hampi Twin temples, Kurugod Mallikarjuna, Ramesvara, Siddhesvara, Isvara and Ujjalesvara. The upper surface takes double bend tending towards cyma recta in the Mallat Allamaprabhu. Its underside becomes deep hollow and the vertical side and the underside of the edge contain raised horizontal bands. The eave of the Hampi Kampilaraya becomes clear cyma recta.

The upper surface of some of the prominently projecting eaves is curved and the underside is deep hollow. Such eaves are found in the Gabbur Venkatesvara, Hirehadagali Kallesvara, Magala Suryanarayana, Nilagunda Bhimesvara and Ujjini Siddhesvara. The edge of the underside of the Gabbur Venkatesvara and Hirehadagali Kallesvara is relieved by a series of small drops and their vertical side is decorated with tassels and festoons. The vertical side of the Magala Suryanarayana also contains similar decorations.

The open *sabhāmanṭapas* and *mukhamanṭapas* have large eaves projecting very prominently. These eaves provide additional shelter to the interior from sun and rain. This type of eave, in most of the temples, is of a plain inclining slab. But the eaves of the *mahamanṭapa* of the Bagali Kallesvara and Ambali Kallesvara have curved top and very deep underside. The underside of the latter is very deep with flat top and inclined side. The upper and under surfaces of the *mukhamanṭapa* of the Magala Suryanarayana are in cyma recta form.

J. PARAPETS: Parapets set over eaves may be classified broadly into two groups. The first group, belonging to the temples containing *Kaḷinga* superstructure, are simple while the second group belonging to the temples containing *Drāviḍa* and *Vēsara* superstructures are elaborate. The superstructures of the *Kaḷinga* temples consist of a series of *kapōta* courses set over the eave, which is also a *kapōta*, and hence the *garbhagṛihas* do not contain parapet.

The lowest *kapōta* course of the superstructure continuing over the *antarāḷa* and the *sabhāmanṭapa* forms parapet. Such parapets are found in the Kavital Traymbakesvara, Kottur Murukallumatha, Kurugod Sangamesvara, Mallat Mallikarjuna and Allamaprabhu, and Munirabad Isvara. Parapet of single *kapōta* course on the *antarāḷa* changes into two courses consisting of a recessed *kanṭha* and a *kapōta* on the *sabhāmanṭapa* and *mukhamanṭapa*. This type of parapet of single and double courses is found in the Hampi Kampilaraya and Twin temples. The parapet of single *kapōta* course continues partly on the partly covered *sabhāmanṭapa* of the Kurugod Ujjalesvara. Its remaining portion on the *sabhāmanṭapa* and *mukhamanṭapa* is of two courses. Superstructures of some temples consist of several tiers, each consisting of a recessed *kanṭha* and a *kapōta*. Parapets of such temples consist of a *kanṭha* and a *kapōta* as seen in the Hampi Isvara and Temple north of Manmathakunda, Kurugod Kallesvara, Isvara and North temple in Murugudi complex.

Parapets of the *Drāvida* and *Vēsara* temples are in the form of *hāra* consisting of *śālas, kūṭas* and *panjaras*. *Śāla* is a miniature shrine of oblong plan with vaulted roof. *Kūṭa* is a miniature shrine of square plan with four-sided converging roof. *Panjara* is a miniature apsidal shrine. *Hāra* consists of three horizontal mouldings, of which the lower depicts beams and ends of rafters, the second is a *padma* and the upper contains roofs of *śāla, kūṭa* and *panjara.* The *hāra* of the temples with large overhanging eaves consists of four courses, the lowest additional course being a *kapōta* moulding. In the case of the temples like the Itagi Mahadeva and Huvinahadagali Kallesvara, the *hāra* of the *garbhagṛiha* and *sabhāmanṭapa*, set over the eave in the form of *kapōta*, consists of three courses and that over their *mukhamanṭapa,* set over the large overhanging eaves, consists of four courses. This type of simple and unadorned parapet is distinct in the Kukanur Kallesvara and over the *mahāmanṭapa* of the Bagali Kallesvara. The *haras* of the remaining temples are adorned with *makara* heads on ends of rafters and *kūḍu-kīrtimukhas* on the roof of *śāla, kūṭa* and *panjara*. The *kūḍus* are filled with circular flowers. Such *hāra* is found in the Itagi Chandalesvara. In addition to this the ends of rafters are decorated with deities and figures in the Itagi Mahadeva. The lower two courses of the *śāla* over the *garbhagṛiha* of the same temple are decorated with a large empty *tōraṇa.* The ends of the rafters are plain in the Kuruvatti Mallikarjuna but the roofs of the *salas* are decorated with deities. The ends of the rafters of the Sogi Kallesvara are uncarved, whereas the *śikhara* of *śāla, kūṭa* and *panjara* are richly carved with *kūḍu-kīrtimukhas.* The *kūḍus* are filled with deities, Yakshas and foliage decorations. The *śāla śikhara* of the Huvinahadagali Kallesvara is embellished with a deity flanked by two attendants and *kīrtimukha* at the top. It is of projected type in plan and has four corners, two on each side. Each corner is decorated with a *kūḍu-kīrtimukha*, half on one side and half on the other side. These *kūḍus* are filled with flowers while those on the *śikharas* of *kūṭas* and *panjaras* contain Yakshas, flowers, musicians and dancers. Similar *hāra* found in the Nilagunda Bhimesvara is exquisitely embellished. The lower portion of the *śāla* contains a deity framed in a *torana* ending in *kīrtimukha* and its *śikhara* contains a deity within a *kūḍu* and *kīrtimukha.* The *kūḍus* on the *śikharas* of *kūṭa* and *panjara* also contain deities.

The parapets of the Hirehadagali Kallesvara and Magala Suryanarayana consist of five courses each. Their lowest course is a *kapōta* embellished with *kūḍus* containing deities and secular figures with *kīrtimukhas* at the top. The ends of the rafters of the second course are decorated with *makara* heads, *kīrtimukhas,* elephants and floral motifs. The third course consists of a series of miniature *kuta sikharas* containing secular figures in *kūḍus*. The fourth is a *padma* course. At the top are the *śikharas* of *śāla, kūṭa* and *panjara*, decorated with deities, secular figures, elephants and floral motifs.

The parapet of the Angoor Kallesvara is of a variant type. The lowest of the four courses is a recessed vertical (*kanṭha*) course, plain on the *garbhagṛihas* and decorated with figures on the *sabhāmanṭapa*. The second is a *padma* course. The third course, designed like a beam with raised upper zone, is decorated with figures and animals. The top course is a *kapōta* with dentil projections decorated with figures. The carving on these courses includes deities, secular figures, Yakshas, Gandharvas and animals.

K. SUPERSTRUCTURES: Superstructures of temples of *Kaḷinga* type are simple with series of receding courses forming stepped pyramids. Each tier of the superstructure of the Hampi Twin temples and Kampilaraya, Harvi Basavanna, Kavital Trayambakesvara and Kottur Murukallumatha is in *kapōta* form with dentil projections on the top. Each side of the superstructure of the Hampi Kampilaraya and Twin temples has large *kūḍus* containing deities and *kīrtimukhas* at the top. The top members of this type of superstructure generally consist of a recessed *kanṭha*, a *padma*, another set of *kanṭha* and *padma*, and a square *śikhara*. In some temples each tier consists of two courses, a recessed *kanṭha* and a *kapōta*. Such superstructures are found in the Hampi Temple north of Manmathakunda, Temple west of Manmathakunda and Isvara, Harvi Basavanna, Kolur Raghanna, Kurugod Kallesvara, Mallikarjuna, North Temple in Murugudi complex, Ramesvara, Sangamesvara, Isvara and Ujjalesvara, Munirabad Somesvara and Talur Isvara. The recessed *kanṭha* courses of the Talur Isvara are decorated with square flowers divided by vertical bands.

Another type of superstructure is of storeyed type containing several *talas* (storeys), each imitating the details of the *āditala* (ground floor) to certain extent. Such superstructure built in brick and lime mortar, found in the Ambali Kallesvara is modern. The superstructure of the Kukanur Kallesvara consists of two distinct and high *talas* with the details of the *āditala.* This temple is a typical *Drāviḍa vimāna.* The height of the upper *talas* is reduced in the subsequent temples. Though the superstructures contain several *talas* with all details, the horizontality of the *Drāviḍa* type diminishes by the reduction in the height and depth of each *tala* and the verticality becomes prominent as in those of the *Nāgara* temples. Hence these temples with *Drāviḍa* building having decorations appearing like *Nāgara* temple in outline are grouped under *Vēsara,* i.e. hybrid type. Such superstructures found in the Huvinahadagali Kallesvara, Hirehadagali Kallesvara and Nilagunda Bhimesvara consist of two *talas* (excluding the *āditala*), those of the Kuruvatti Mallikarjuna, Itagi Mahadeva, Sogi Kallesvara and Ujjini Siddhesvara consist of three *talas.* All the storeyed superstructures are surmounted by a *padma* course, a recessed *kanṭha,* a square *śikhara* and a pot-shaped *kaḷaśa.*

The Angoor Kallesvara has a peculiar superstructure on the east *garbhagṛiha* which is almost similar to that found in the *Drāviḍa* temple of single *tala.* It consists of a horizontal course, a *padma,* another horizontal course, a beam like course with raised upper zone, and recessed *kanṭha.* The *śikhara* and *kaḷaśa* surmounting the superstructure are dilapidated.

L. *SUKANĀSIS:* Superstructures of temples contain a projection in the front, looking like beak of a parrot, called *sukanāsi.* Among the *Kaḷinga* temples with stepped pyramidal superstructures, the Kurugod temples and Kolur Raghanna do not have *sukanāsi* projections. The lower portion of the *sukanāsi* of the Hampi Isvara consists of two plain courses, a *kanṭha,* a *padma,* another *kanṭha* and vaulted roof. The front portion meant for *kīrtimukha* is uncarved. The *sukanāsi* of the Hampi Twin temples, Kavital Trayambakesvara, Kottur Murukallumatha and Munirabad Somesvara consists of a horizontal course (*upāna*), a *padma*, a *kanṭha*, a *padma* and vaulted roof. All the lower courses are seen in the front also, except in the Munirabad Somesvara which has a niche (now empty). The front top of the *sukanāsis* is decorated with a *kīrtimukha.* A large *kūḍu* is found below the *kīrtimukha* in the Kottur Murukallumatha. The *sukanasis* of the Hampi Kampilaraya are similar to the above with an additional *kapōta* course over the *kanṭha* and with only *kirtimukha* on the front top. The *sukanāsis* of the Hampi Temple north of Manmathakunda, Harvi Basavanna and Talur Isvara are partly dilapidated.

The *sukanāsis* of the storeyed temples are different. All the members of the first *tala* (storey) of the superstructure project in the centre to form *sukanāsi.* Above this is a vaulted roof. The lower portion in the front shows details of the first *tala* where as at the top is a large *kūḍu* with *kīrtimukha.* Such *sukanāsis* are found in the Kukanur Kallesvara (partly dilapidated), Itagi Mahadeva, Huvinahadagali Kallesvara (partly dilapidated), Nilagunda Bhimesvara, Sogi Kallesvara, Kuruvatti Mallikarjuna and Ujjini Siddhesvara. The *kūḍu* in the front side of the Kuruvatti Mallikarjuna contains a swan. The circular *kūḍu* of the Itagi Mahadeva is very large and deep and looks like a niche. A deep niche with a door frame of pilasters and lintel in the front occupies the place of *kūḍu* in the Sogi Kallesvara.

3. INTERIORS

Interiors of a majority of temples are plain when compared to richly carved exteriors. However, certain portions of the interiors are elaborate in their treatment. Equal attention is given to the treatment of both exterior and interior of the Magala Suryanarayana. The interior of the Ujjini Siddhesvara excels its exterior in treatment. A study of the features of the interiors shows a wide range of doorways, pillars, niches and ceilings.

A. ***GARBHAGṚIHAS***: The interiors of the *garbhagṛihas* and the treatment of their external walls, when surrounded by *pradakshiṇāpatha,* are examined here.

Garbhagṛihas are unadorned in contrast to carvings on pillars and ceilings of *manṭapas.* Niches and projected slabs in walls of *garbhagṛihas* have already been examined under plans. *Pithas* in *garbhagṛihas* are of varied type. Siva-Lingas have wide range of *pīṭhas* when compared to images of deities. The square *pīṭha* of the Linga in the west *garbhagṛiha* of the Mudhol Trilingesvara has only lower and upper *padma* mouldings separated by a recessed narrow *kanṭha.* The *kanṭha* is broad in the Talur Isvara. The west *garbhagṛiha* of the Kolur Gangadhara has a *pīṭha* of single square *upāna* course, while that in the west *garbhagṛiha* of the Kavital Trayambakesvara consists of a lower square *padma* and the upper square plain course. The latter is placed over a separate plain square slab. The Siva-Lingas in a majority of temples are placed over two-part *pīṭhas* with lower square *upāna* and upper circular mouldings. Such *pīṭhas* are found in the Ambali Kallesvara, Bagalavada Nelagudi, Gabbur Isvara east of Venkatesvara, Halavagalu Kallesvara, Harvi Basavanna, Itagi Mahadeva, south and north *garbhagṛihas* in the Kavital Trayambakesvara, Kolur Gangadhara and Raghanna, Kottur Murukallumatha, Kurdi Sankaralingesvara, Kurugod Isvara, Kallesvara, Mallikarjuna and North temple in Murugudi complex, west *garbhagṛiha* of the Magala Suryanarayana, Mallat Mallikarjuna, south *garbhagṛiha* of the Mudhol Mallikarjuna, and north *garbhagṛiha* of the Mudhol Trilingesvara, and Sogi Kallesvara. Similar *pīṭha* in the Gabbur Isvara east of Venkatesvara and Hampi Temple west of Manmathakunda are not original. They are placed over the lower square *padma* course of the original *pīṭhas.* The *pīṭhas* in the Angoor Kallesvara and the Hampi Isvara consist of three mouldings -- lower *padma,* middle *kumuda* and upper *padma.* The *kumuda* of the former is of *vritta* type and that of the latter is of *tripaṭṭa* type. The *pīṭhas* of some Siva-Lingas are square formed by three mouldings consisting of *padma* mouldings at the top and bottom separated by a *vṛitta kumuda* in the middle. Among the two *padma* mouldings, the lower is upside down. Such *pīṭhas* are found in the Bagalavada Sankaralinga and Ramalinga, Hirehadagali Kallesvara, Huvinahadagali Kallesvara, Kurdi Sivalingesvara, Kurugod Ujjalesvara and Sangamesvara, and south *garbhagṛiha* in the Mudhol Trilingesvara. Similar *pīṭhas* found in the Huvinahadagali Kallesvara and Nilagunda Bhimesvara have lenticular and *tripaṭṭa kumudas* respectively. The lenticular *kumuda* of the Kuruvatti Mallikarjuna has two more recessed lenticular mouldings on upper and lower sides.

The *pīṭhas* of images are rectangular and generally consist of two *padma* mouldings divided by a lenticular *kumuda.* Such *pīṭhas* are found in the south *garbhagṛiha* of the Gabbur Elubavi-Basavanna and Huvinahadagali Kesava. The *pīṭhas* in the *garbhagṛiha* containing Surya in the Magala Suryanarayana and in the side *garbhagṛihas* in the Ujjini Siddhesvara have an additional larger *padma* moulding below. The *pīṭha* in the Rangapura Narasimha has two *padma* mouldings separated by a narrow *kanṭha* and an additional large *padma* moulding below. The *pīṭha* in the Kurugod Siddhesvara is similar but has a broad *kanṭha.* The three upper visible mouldings of the buried *pīṭha* in the Kogali Jaina Basti are similar to those in the Kurugod Siddhesvara.

The outer walls of the *garbhagṛihas* of the Gabbur Venkatesvara and Kurugod Sangamesvara are covered with the walls and colonnades of the *pradakshiṇāpatha.* The *adhishṭhāna* of the *garbhagṛiha* of the Gabbur

Venkatesvara consists of two courses, lower *upāna* and upper course containing curved top decorated with uncarved *kūḍu* projections, and the wall is plain. The wall of that of the Kurugod Sangamesvara is also plain and its *adhishṭhāna* consists of an *upāna*, a *padma*, a lenticular *kumuda* with narrow flat edge and a *kapōta* decorated with uncarved *kūḍu* projections.

B. DOORS: A study of the treatment of doorways shows that they are of various types, which are not arranged chronologically but appear to represent alternate designs available. Doorways are divided into two parts, lower portion consisting of opening flanked by door jambs and surmounted by lintel and eave or other horizontal mouldings, and upper portion constituting pediment. Doors are set over step-like thresholds. The doors discussed below are classified mainly on the basis of the forms of the jambs and lintels. Unless otherwise indicated, the doorways referred to are those of the *garbhagṛihas*.

The simplest doors found in the subsidiary cells of the Itagi Sarasvati Matha consist of plain slabs, with a recessed band at the inner edge, forming jambs and lintel. The popular simple form of door consisting of only three *śākhas*, which are also continued on the lintel containing Gajalakshmi at the centre, and *dvārapālas* or *pūrnakuṁbhas* at the base, are found mostly in the *Kaḷinga* type of temples. Here the plain jamb is divided into three plain *śākhas* (bands) formed by raising the middle portion as seen in the Kolur Gangadhara (south *garbhagṛiha*) and Raghanna (west *garbhagṛiha* on south side, and west *garbhagṛiha*). The raised central *śākha* is flanked by a narrow sloping band on each side, too small to call it a separate *śākha*, which connects the two adjacent *sakhas*. The outer *śākha* here is partly curved, sometimes decorated with petals, where as the inner plain *śākha* is decorated occasionally with flowers. Such doors are found in the Hampi Temple north of Manmathakunda (*garbhagṛiha* and *antarāḷa*), Temple west of Manmathakunda and Twin temples (north doors of south *sabhāmanṭapa*), Kavital Trayambakesvara (west *garbhagṛiha*) and the Kolur Raghanna (east *garbhagṛiha*). The flat inner and outer *śākhas* of the Kolur Raghanna (east *garbhagṛiha* on south side) are decorated with creepers and the raised central *śākha* with square flowers. Two deep cuts appear on both the sides of the central *śākha* in the Nilagunda Bhimesvara (east shrine and south *garbhagṛiha*). The bases of these doors are plain. The two sloping bands flanking the central *śākha* are decorated with petals and an additional recessed *śākha* decorated with creeper is introduced between central and outer *śākhas* in the Hampi temples (*antarāḷa*). One of the two sloping bands disappears and another becomes broader, as broad as a *śākha*, and with this additional *sakha* the number of *śākhas* becomes five in the Hampi Twin temples (south door of south *sabhāmanṭapa*).

The eaves or horizontal mouldings seen above the lintel in a large number of temples are supported by a pair of pilasters carved on the jambs. The *śākhas* on the inner side of the pilaster continue on the lintel, while those on the outer side terminate at the top of the jambs. A pediment consisting of miniature turrets occur above the eave or the horizontal moulding. The simple type among this group consists of three *śākhas* similar to those in the temples at Hampi, Kavital and Kolur discussed above but the central *śākha* is replaced by a pilaster *śākha*. At the base are, as usual, *dvārapālas* or *pūrnakuṁbhas*. Only the inner *śākha* is continued on the lintel and at its centre is a raised rectangular block adorned with Gajalakshmi. The pilasters support horizontal mouldings or eave in the form of *kapōta*. The pediments above them are carved with turrets of *Drāviḍa* and *Nāgara* type. Such doors are found in the Gabbur Mahabalesvara, Isvara east of Venkatesvara, Harihara (west *garbhagṛiha*) and Melsankara (*sabhamantapa* east), Kurdi Sankaralingesvara, and Mallat Allamaprabhu (north *garbhagṛiha*). The outer *śākha* is flat and decorated with square flowers in the similar door in the Kurugod Ramesvara (west *antarāḷa*). At the base of this door are female *chauri*-bearers. The two narrow sloping bands flanking pilaster are flattened in the Hampi Kampilaraya (*antarāḷas*) and the eave is projecting prominently.

The central pilaster is flanked by two flat *śākhas* on inner side, and a flat *śākha* and a curved projecting *śākha* on the outer side.

These *śākhas* are decorated with (1) square or lozenge-shaped flowers, (2) creeper or creeper scrolls, (3) pilaster, (4) square flowers or lions, and (5) petals. Such doors are found in the Bagalavada Nelagudi (north and south *garbhagṛihas*), Balaganur Lakshminarayana (oblong bay in front of *antarāḷa* and *garbhagṛiha*), Gabbur Melsankara, Harvi Basavanna (west *garbhagṛiha*), Kallur Maratesvara, Kotturu Murukallumatha (*sabhāmanṭapa*), Kurugod Ramesvara (south *garbhagṛiha*), Sangamesvara (*antarāḷa*), Isvara and Siddhesvara (*sabhāmanṭapa*), Mallat Mallikarjuna (west *garbhagṛiha*) and Oruvay Benakappa. The last two *sakhas* are plain in some temples and all are plain in the Balaganur Lakshminarayana. The door of the Bagalavada Nelagudi (east *garbhagṛiha*) is of usual five *śākhas* but the fourth is decorated with two entwined ropes. The fourth *śākha* of the similar doors in the Bagalavada Sankaralinga and Isvara are semicircular and decorated with creeper and creeper scrolls. The *dvārapālas* and the *pūrṇakuṁbhas* carved on the panels at the base in some of these temples are framed in *tōraṇas*. Unusually elephants are seen in the place of the *dvārapālas* in the Oruvay Benakappa. The bases in the Bagalavada Isvara and Sankaralinga contain series of projections with the *pūrṇakuṁbhas* on the outermost. The pediment of the Kallur Maratesvara consists of a series of miniature *manṭapas* with turrets housing deities. Similar *manṭapas* in the Bagalavada Isvara contain square flowers. Above the pediment of this temple is a long panel containing deities, each under a volute of a *tōraṇa*. At the centre of the pediment containing four *Nāgara* turrets in the Balaganur Lakshminarayana is a figure of Narasimha killing Hiranyakasipu framed in *prabhāvaḷi*. The blank space in between limbs and around the figure is perforated.

Most elaborately carved doors, during the 12th-13th centuries, are those consisting of projected and recessed thin *śākhas*, varying from four to nine in number, and containing equal number of small vertical panels at the base, each having a miniature figure, in the place of usually found single panel. Some of these doors contain two pilasters. As usual the *śākhas* on the inner side of pilaster, inner pilaster in case of those having two pilasters, continue on the lintel surmounted by eave or horizontal moulding and pediment. Some lintels are adorned with Gajalakshmi at the centre. Some lintels have a *lalāṭa* block on which Gajalakshmi is carved.

The minimum number of *śākhas*, i.e. four, under the above category is found in the Nilagunda Bhimesvara (north *garbhagṛiha*). The flat inner *śākha* here is decorated with diamond-shaped flowers and the curved outer *śākha* with petals. The remaining two *śākhas* are pilasters, each flanked by two very thin bands decorated with petals. The bases of the *śākhas* are plain. Above is a moderately projecting eave and there is no pediment.

Doors containing five *śākhas* are found in the Ambali Kallesvara, Angoor Kallesvara (east *garbhagṛiha*), Halavagalu Kallesvara (*sabhāmanṭapa*), Hirehadagali Kallesvara (*sabhāmanṭapa* south), Huvinahadagali Kallesvara and Kesava, Itagi Sarasvati Matha (central *garbhagṛiha* and main door) and Magala Suryanarayana (east *garbhagṛiha*). Among the *śākhas*, the first is usually of square or diamond-shaped flowers, second of creeper scrolls, third of pilaster, and fifth of curved petal. The fourth is of a flower, *mithunas*, creeper scrolls and lions. Sometimes the pilaster *śākha* is decorated with creepers, creeper scrolls containing dwarfs (Huvinahadagali Kesava), and dancing and garland-bearing couples (Huvinahadagali Kallesvara).

Six *śākhas* are found in the Sankanur Malalesvara. Seven *śākhas* are found in the Angoor Kallesvara (*sabhamanṭapa*), Bagali Kallesvara (*sabhamanṭapa* south), Hirehadagali Kallesvara (*sabhamanṭapa* east), Huvinahadagali Kallesvara (*sabhamanṭapa* east and south), Itagi Mahadeva (*sabhamanṭapa* north and south) and Kuruvatti Mallikarjuna (*sabhāmanṭapa* east, north and south). The highest number of *śākhas*, i.e. nine, is seen in the Itagi Mahadeva (*sabhāmanṭapa* east). Decorations of the multiple *śākhas* of these temples include lozenges, Nagas, creeper scrolls -- containing dancers, musicians and flying Gandharvas, birds, lions -- creeper etc. Figures at the base include ladies -- holding pitcher, flower, fruit and flower -- Rati, Manmatha, Naga, *dvārapālas* etc. Some of these figures have a *tōraṇa* ending in *kīrtimukha* at the top. The figures of the Ambali Kallesvara and Kuruvatti Mallikarjuna (*sabhāmanṭapa* east) are housed in pilastered *manṭapas* surmounted by *Nāgara* and *Drāviḍa* turrets. *Lalāṭa* block containing Gajalakshmi is projected in some temples. The most well carved block is found in the Hirehadagali Kallesvara (*sabhāmanṭapa*). This block containing triple projections is carved like a *manṭapa* with six cut-out round pillars. Gajalakshmi and the flanking attendants housed in it are deeply cut. The lintel is surmounted by a *kapōta* or eave in the Bagali Kallesvara, Hirehadagali Kallesvara, Huvinahadagali Kallesvara, Kuruvatti Mallikarjuna and Sankanur Malalesvara. The horizontal moulding takes the place of *kapōta* in the Angoor Kallesvara and Itagi Mahadeva. The pediment of the Huvinahadagali Kallesvara consists of a *śāla* at the centre and *kūṭas* at the corners, separated by *panjaras.* The pediments of the Kuruvatti Mallikarjuna and Itagi Mahadeva consist of a series of turrets. The latter contains two rows of turrets on the *sabhāmanṭapa* east door. The pilastered *manṭapas* containing deities and attendants are found on the pediments of the Sankanur Malalesvara. The pediment is replaced by the sculptural panel containing Ekadasa Rudras in the Hirehadagali Kallesvara (*sabhāmanṭapa* east). The sculptural panels of the Angoor Kallesvara (*sabhāmanṭapa* and east *garbhagṛiha*) are subdivided into five smaller panels, each containing a deity framed in a *tōraṇa.* Identical panel is found unusually on the inner side of the *sabhāmanṭapa* door in the Hirehadagali Kallesvara.

The *śākhas* outside the pilaster fall in one line and one of them becomes wider providing broader space, covered by *jāla-vātāyana* in some temples. This broad space is covered by blind *jāla-vātāyana* in some cases. The doors of the Hampi Bhuvanesvari, Magala Suryanarayana (west *antarāḷa*) and Nilagunda Bhimesvara (west *antarāḷa*) contain six *śākhas* similar to the multiple *śākhas* discussed above. The fourth *śākha* of the Hampi temple, the fifth of the Magala temple and the last of the Nilagunda temple are broader and decorated with creeper scrolls. The two adjacent *śākhas* on either side of these in the first two temples are in the same plane forming broader even surface. At the base are *dvārapālas,* flanked by two attendants each, under creeper *tōraṇas.* The figures at the base are carved on three vertical panels in the first two temples and on a single large panel in the third. The bases of the thick pilasters flanking the door in the latter temple are also carved with female *chauri*-bearers, each with two attendants. The first two temples have eaves above, while the third has a horizontal moulding. The pediment of the Magala Suryanarayana is decorated with five turrets divided by single pilaster-turrets. The pediments of the remaining two consist of sculptural panels depicting Siva, Vishnu and Brahma. In addition to this, the Hampi Bhuvanesvari contains a scene from the Ramayana, depicting war between Rama and Ravana. The panel of the Nilagunda temple is terminated by *makaras* at the ends (without *tōraṇa*).

The outermost *śākha* of some of the doors has vertical rows of square or rectangular blind holes, each hole fitted with a lozenge or square flower. Such *śākha* in the Koppal Parsvanatha Basti (central *antarāḷa*) and the Kurugod Ujjalesvara contain single vertical row, those in the Nilagunda Lakshminarayana (*antarāḷa*) and Ujjini Siddhesvara (side *garbhagṛihas*) contain two rows, whereas the Bagali Kallesvara (Narasimha *antarāḷa*) and Rangapura Bishtappayyamatha contain three rows. The blind holes of the two vertical rows in the Nilagunda Muktiramesvara are not fitted with any flowers. All these doors have *kapōtas* above. The pediment of the Nilagunda Lakshminarayana is decorated with miniature *śāla, kūṭa* and *panjara.* The pediment of the Ujjini Siddhesvara is embellished with finely carved sculptural panels terminating in *makaras* on sides (without *tōraṇas*). The central portion of these panels depicts deities, each framed in a *prabhāvaḷi* with *tōraṇa* ending in *kīrtimukha* at the top. One of the central deities is surrounded by Ashtadikpalas and another by dancers and musicians.

Jāla-vātāyanas or pierced windows are seen both on sides and above the doors in some temples and only on sides in some. All the *sakhas* are continued above the door in the Huvinahadagali Kallesvara (*antarāḷa*). This door consists of a plain *śākha* and three vertical rows of square holes fitted with square flowers. The *śākhas* containing pierced holes are terminated below the eave or horizontal moulding in the Gabbur Venkatesvara (south *antarāḷa*) and Kavital Trayambakesvara (west *antarāḷa*) and similar *śākha* is also placed horizontally above the *kapōta* or horizontal moulding.

Jāla-vātāyanas are seen only on the sides in the following temples. Single vertical row is found in the Gabbur Elubavi-Basavanna (west *antarāḷa*), Kottur Murukallumatha (south *antarāḷa*) and Magala Suryanarayana (north and east *antarāḷas*). Two vertical rows are found in the Gabbur Venkatesvara (east *antarāḷa*). Three vertical rows are found in the Hirehadagali Kallesvara (*antarāḷa*), Sogi Kallesvara (*antarāḷa*), Ambali Kallesvara (*antarāḷa*) and Mallat Mallikarjuna (*antarāḷa*). The pediment of the Gabbur Elubavi-Basavanna (west *antarāḷa*) contains three *manṭapas* accommodating deities and surmounted by the turrets. The central *manṭapa* is framed in elaborately carved *makara tōraṇa*. Above are figures of Ashtadikpalas. At the right end is a lady, standing cross-legged and engaged in writing. The pediments of the Magala Suryanarayana contain *Nāgara* turrets. At the base of the Sogi Kallesvara are figures of Padmanidhi and Sankhanidhi sitting under *tōraṇas*. The pediment of the Hirehadagali Kallesvara contains figures of Brahma, Siva and Vishnu, each under a *tōraṇa*, at the centre, and six turrets, while that of the Ambali Kallesvara contains a long panel carved with figures of the same three deities and terminated by a *makara* on each side. A large figure of Siva-Gajasuramardana in dancing posture, accompanied by two drummers, is carved on the pediment of the Mallat Mallikarjuna (west *antarāḷa*).

The *mukhamanṭapa* door in the Gabbur Melsankara is unusual. The entire space of the broad jambs is covered by large *dvārapālas*. The jambs directly support the eave which is surmounted by a pediment containing *Nāgara* turrets in low relief.

It has already been noted above under plans, that the *antarāḷa* doors of some temples are replaced by pairs of pillars. These pillars are slender and their forms are discussed separately under pillars. The lower blocks of such pillars in the Bagalavada Sankaralinga are embellished with *dvarapālas*. The *antarāḷa* pillars in the Itagi Mahadeva and Kuruvatti Mallikarjuna are surmounted by elaborately carved large slabs containing figures of Brahma, Siva and Vishnu under *makara tōraṇa* ending in *kīrtimukha*.

The pediment of the free standing *tōraṇa* found outside the Ujjini Siddhesvara contains three seated figures under *makara tōraṇa*. This pediment is carved in round and the figures are similar on both sides.

C. *CHANDRAŚILAS* (MOON-STONES): *Chandraśilas* or moon-stones are found on floor in front of doors. The terminology itself suggests their shape. These were in the form of semicircular slabs on floor forming a step in the beginning. Later on their outline was carved on the floor slabs. Subsequently the semicircle took leaf shape with a point at the centre and two scrolls on the sides.

The *chandraśila* in the Angoor Kallesvara is found in true form of a separate slab in semicircular shape. Its central portion is embellished with circular lotus medallion. A raised semicircular band framing the medallion is terminated in the floriated scrolls on the sides. A conch emerges from each scroll. Another elaborately carved *chandraśila* is found fixed into the floor in the Kurugod Mallikarjuna. Its decorations consist of a *kīrtimukha* issuing *kūḍu* and creepers. The *kūḍu* is filled with circular floral medallion. The raised band forming semicircular border around *kūḍu* ends with two scrolls on the sides.

The semicircle with a pointed tip is seen in relief on the floor slab in the Bagalavada Sankaralinga (*garbhagṛiha*). On this is a petal with scrolls on sides in second relief. The *chandraśila* in the Gabbur Chincholi-Basavanna attains clear shape of a leaf with raised border and with scrolls on sides. Three buds spring out from each scroll. The central bud takes the shape of a conch in the Kurugod North temple in Murugudi complex. The central portion of the *chandraśila* here is decorated with half portion of a flower containing pointed petals. Apart from two buds and a conch, a foliage bunch emerges from each scroll in the Mallat Mallikarjuna. The *chandraśila* in the Ambali Kallesvara in the same outline but in high relief is elaborately decorated. At its centre is a circular medallion in relief. The foliage bunches on the sides are carved like floriated tails of *makaras*.

D. PILLARS: Pillars supporting various *manṭapas* of temples are found in various shapes. These pillars consist of a pedestal, shaft, capital, abacus and corbels. Some of the pillars set along the exterior, some of them over *kakshāsana*, do not contain pedestal, capital and abacus. It is the shaft which forms the main constituent of the pillar. The form of the shaft changes in different temples while other members remain almost similar. The shaft is further divided into four horizontal divisions. The lowest division, which is square, remains constant in almost all the pillars. It is the upper block, i.e. third division from the bottom, which keeps on changing. Hence the upper block is taken into consideration for the classification of the pillars. The examples where the shape of this upper block is carried down to the floor are also found. The main types of the pillars are square, round, octagonal and star-shaped.

(i) Square Pillars: Simple form of the square pillars is found along the exterior of the *sabhāmanṭapa* of the Hampi Isvara. Their shafts consist of a lower square block, middle octagonal portion, upper square block and the top octagonal portion. These pillars have simple plain pedestals below and only corbels with sloping sides on the top. The lower three divisions of the shafts of the central pillars in the same hall remain identical where as the top octagonal portion is replaced by the upper half of a circular pot. Below each shaft is a moulded base and above are disc capital with flat edge, square abacus with circular convex base, and corbels with sloping sides. Similar pillars are found along the exterior in the Kurdi Sankaralingesvara, Kurugod Sangamesvara and Oruvay Benakappa, and at the centre in the Harvi Basavanna. The corbels of the last are of scroll type. The shafts of some of the outer pillars in the Gabbur Melsankara remain square throughout. Their lower and upper square blocks are connected by recessed square zone which has horizontal and vertical raised bands at the centre. The top pot portion is also square with raised vertical bands at the centre of four sides. Their capital and abacus are also square.

Shafts of commonly found square pillars consist of lower and upper square blocks connected by a zone with 16-8-16-sided bands, and pot top. Such pillars are found in the Angoor Kallesvara, Bagali Kallesvara, Gabbur Melsankara, Halavagalu Kallesvara, Hampi Bhuvanesvari, Kampilaraya, Temple west of Manmathakunda and Twin temples, Hirehadagaḷi Kallesvara, Itagi Mahadeva and Sarasvati Matha, Kallur Maratesvara, Kolur Raghanna, Kottur Murukallumatha, Kurdi Nelagudi and Sivalingesvara, Kurugod Mallikarjuna and Sangamesvara, Munirabad Isvara and Somesvara, Oruvay Benakappa and Ramalingesvara and Talur Isvara. The octagonal band on the middle portion is occasionally decorated with square and lozenge-shaped flowers, and creepers. Sometimes the 16-sided bands are fluted with concave sides. Both the upper and lower square blocks are decorated with deities and secular figures in the Hampi Twin temples. Each side of the upper square block in the Bagali Kallesvara, Hampi Bhuvanesvari and Itagi Mahadeva is decorated with a pot issuing floriated decorations.

The 16-sided bands on the middle portion of the shaft are replaced by circular bands in the Bagalavada Isvara and Sankaralinga, Kolur Gangadhara, Kurdi Sankaralingesvara and Sivalingesvara, Kurugod Kallesvara and Mallikarjuna, Oruvay Ramalingesvara and Talur Isvara. The 16-8-16-sided bands are replaced by 32-16-32-sided bands in the Munirabad Isvara temple.

The middle portion consisting of circular-8-circular bands becomes more elaborate with the addition of two more raised circular bands with lenticular edge in the middle of the circular bands. The upper and the lower ends of this portion also have raised octagonal bands. Thus it consists of a series of octagonal and circular bands, close to each other, which distinguish this type of pillars from the remaining square pillars. The pillars containing such middle portion are found in the Bagalavada Isvara, Nelagudi and Ramalinga, Bagali Kallesvara, Gabbur Elubavi-Basavanna, Kavital Trayambakesvara, Kogali Jaina Basti, Mallat Allamaprabhu and Mallikarjuna. The upper square block of the Bagali Kallesvara is decorated with pot and foliage and that of the Kogali is decorated with *kīrtimukha* issuing festoons forming two rectangular zones flanked by two figures.

(ii) Round Pillars: Simple round pillars consist of a lower square block and the remaining circular portion with pot at the top. Such type of pillars are found in the north *mukhamanṭapa* of the Kurdi Nelagudi. The classical temples of the Chalukyas of Kalyana and the Hoysalas are characterised by the presence of round pillars. Perfection is achieved in giving regular shape to the pillars which are divided horizontally into several major components. Shafts of these pillars consist of a lower square block, a series of thin horizontal connecting bands, upper block in the shape of a bell and the top in the shape of the upper half of a pot. Below each shaft is a base and above are disc or cushion capital, square abacus with circular convex base and corbels of scroll or sloping sides type. Such plain pillars are found in the Hirehadagali Kallesvara, Kurdi Nelagudi, Mudhol Mallikarjuna, Nilagunda Lakshminarayana, Rangapura Bishtappayyamatha and Sogi Kallesvara. The plain pillars found in the Gabbur Isvara east of Venkatesvara contain a broad octagonal band decorated with lozenges among the connecting bands and another broad circular band between bell and pot portions. The pillars in the Kurdi Nelagudi contain two bracket figures.

The decoration occurs first on the lower square block in the form of a deity or a figure, sometimes accommodated in a miniature *manṭapa* with turret and flanked by two pilasters supporting turrets. Such pillars are found in the Huvinahadagali Kallesvara, Kuruvatti Mallikarjuna, Mallat Mallikarjuna and Nilagunda Bhimesvara. In addition to this the bell portion of some pillars is decorated with a horizontal band, issuing festoons and tassels. The pot portion is also decorated with a horizontal band containing creeper or festoons on some pillars. Such pillars are found in the Ambali Kallesvara, Bagali Kallesvara, Balaganur Lakshminarayana, Huvinahadagali Kesava, Itagi Mahadeva and Sankanur Malalesvara. The pillars in the Balaganur Lakshminarayana contain some more decorations consisting of petals and creeper on the lowest and central bands of the connecting portion, and four *kūḍu-kīrtimukhas* on the pot. The decoration on the bell portion in the Huvinahadagali Kallesvara consists of a series of semicircular petal-like medallions hung from a string. The pedestals of the Itagi Mahadeva and Sankanur Malalesvara are decorated with *kūḍu-kīrtimukha,* and those of the Balaganur Lakshminarayana with flowers.

Another group of pillars shows decorations only on the bell and pot portions, discontinuing those on the lower square block. Such pillars are found in the Hampi Bhuvanesvari, Kurugod Sangamesvara and Magala Suryanarayana. The first among these contains *kūḍu-kīrtimukha* on the base. The *kūḍu* of the Magala Suryanarayana is filled with flying Gandharvas. The undersides of the scroll type corbels in the same temple are embellished with figures of deities and dancers with musicians. The undersides of the corbels in the Ujjini Siddhesvara are also carved with figures.

(iii) Projected Square Pillars: Several geometric forms are evolved from the round pillars described above. One such form is of projected square type consisting of lower square block, connecting bands, bell and pot portions -- both square in shape -- and containing vertical projections on all sides. The square form and projected bands are carried from the abacus through other members to the base. Such pillars are seen in the Ambali Kallesvara, Bagali Kallesvara, Hirehadagali Kallesvara, Huvinahadagali Kallesvara and Kesava, Itagi Mahadeva, Kogali Jaina Basti, Kuruvatti Mallikarjuna and Mudhol Mallikarjuna. These pillars are mostly found in the *mukhamanṭapas* and *mahāmanṭapas*. The lower square block of the Hirehadagali Kallesvara and Itagi Mahadeva are decorated with figures encased in *tōraṇas*. Another sub-type found in the Bagali Kallesvara has four rounded corners and usual projections on sides.

(iv) Octagonal Pillars: The shaft of the simple form under this category is found in the Nilagunda Lakshminarayana. It consists of lower square block and the remaining octagonal portion. Some pillars have lower square block, middle portion with circular-octagonal-circular bands, upper octagonal block and pot top. The pillars of this type are mostly found in the *antarāḷa* and along the exterior in the Gabbur Chincholi-Basavanna, Elubavi-Basavanna, Isvara east of Venkatesvara and Mahabalesvara.

More popular octagonal form consists of lower square block, middle portion with circular and octagonal bands, octagonal bell and circular pot top. Such pillars are seen in the Bagalavada Ramalinga, Gabbur Melsankara, Kavital Trayambakesvara, Kogali Jaina Basti, Kolur Raghanna, Kurugod Sangamesvara and Mudhol Mallikarjuna. The octagonal bell of similar pillars is decorated with beaded festoons and tassels suspended from a horizontal band. These hanging festoons form broad spaces within their loops. Such pillars are seen in the Gabbur Chincholi-Basavanna, Harihara and Venkatesvara. The eight facets are continued from the abacus through pot and bell to the connecting bands in the Bagali Kallesvara. A variant of this type with notched corners is found in the Balaganur Lakshminarayana.

(v) Sixteen-sided Pillars: This type of pillars found in the Bagali Kallesvara consists of sixteen-sided members throughout, excluding the lower square block and corbels.

(vi) Star-shaped Pillars: There are several types under this category, where the shape of the pillars is carried throughout from abacus to the base. One of these types consisting of eight-pointed star is seen in the Bagali Kallesvara. The eight-pointed flutes of the similar pillar in the same temple are further subdivided. Similarly sixteen-pointed flutes are subdivided in the Itagi Mahadeva. Some pillars in the Bagali Kallesvara are in the shape of twelve-pointed star. Another type of pillar in the Bagali Kallesvara has eight rounded points. Similar pillar has eight more pointed points in the Ambali Kallesvara thus forming sixteen pointed star with alternate rounded and pointed points.

E. BRACKET FIGURES: Bracket figures carved in round introduced by the Chalukyas of Kalyana became more popular with elaborate jewelry-like carvings during the Hoysala period. Three bracket figures are found fixed to the pilasters flanking the eastern door of the *sabhāmanṭapa* in the Kuruvatti Mallikarjuna. These figures depicting female figures with their attendants are carved completely in round. The carving of creeper *tōraṇa* above them reminds metal work. The projections supporting these brackets are carved with flying dwarfs, as if they are carrying the brackets on their heads. Two bracket figures fixed to the pillars in the east *mukhamanṭapa* in the Kurdi Nelagudi are carved partly in round. These depict two ladies in dancing postures. Their carving is simple.

The projections on the pillars and exterior walls indicate that the Hirehadagali Kallesvara, Itagi Mahadeva and Magala Suryanarayana also contained bracket figures which are lost now. A broken piece of bracket figure is still seen in the premises of the Itagi Mahadeva.

F. NICHES: The main cult deity is worshipped in the *garbhagṛiha* and the *parivāra* or associated deities are placed in the *dēvakōshṭhas* or niches formed in the thickness of the *sabhāmanṭapa* walls. The niches contain all the vertical components of temples and look like temples in smaller dimensions. They may be classified into three groups, viz. simple niche, niches with pilasters, and niches with door frames.

The niches of the simple type consist of two horizontal courses, generally moulded like *padma*, forming base and top, and two plain vertical courses on sides. Such niches are found in the Hampi Isvara, Bagalavada Ramalinga, Gabbur Melsankara and Kurdi Sivalingesvara.

Two pilasters are seen at the entrance of the niches and two horizontal mouldings at their base and top in the Kurugod Isvara and Mallat Mallikarjuna. The niche in the latter is unusually very large and high. The niche in the Kurdi Nelagudi consists of a *padma* course at the base, pilasters on the sides, a projecting *padma* course looking like *kapōta* above and a *Drāviḍa* turret at the top. Similar niche in the Magala Suryanarayana contains square *śikhara* at the top without *hāra* below. Another niche in the same temple is of projected type showing projections from the bottom up to the top. The pediment of this niche is of a *Drāviḍa* turret. The niche in the Itagi Chandalesvara contains a horizontal course below the *padma* at the base. Its turret depicts *hāra* containing *kūṭa-śāla-kūṭa*.

Some niches contain three courses, viz. *padma*, lenticular *kumuda* and another *padma* at the base forming *adhishṭhāna*, pilasters on the sides, *kapōta* surmounted by a turret or turrets above. Such niches are found in the Hampi Kampilaraya, Balaganur Lakshminarayana, Bagalavada Isvara and Sankaralinga, Harvi Basavanna, Kavital Trayambakesvara, Mallat Allamaprabhu and Kurugod Ramesvara. The *kumuda* is replaced by *kanṭha* in the Hampi Kampilaraya and pediment contains turrets carved in low relief. There is no pediment in the Balaganur Lakshminarayana. The *kumuda* in the Bagalavada Isvara has broad vertical side decorated with square flowers. The pediment of the Kavital Trayambakesvara is replaced by a panel decorated with square flowers.

The side niches in the Gabbur Venkatesvara are set over the *kakshāsana*. They consist of door frame and *kapōta* surmounted by turrets above. Here, two niches placed side by side are connected internally, looking like a large single niche. The niches in the rear wall contain *adhishṭhāna* of *padma*, lenticular *kumuda* and *padma* courses, door frame with Gajalakshmi on the lintel, and *kapōta*. The niches in the Itagi Mahadeva contain *padma* course below, door frame with figures on the *śākhas*, *kapōta* surmounted by *hāra* consisting of *śāla*, *kūṭa* and *panjara*. Similar niches in the Sogi Kallesvara contain *Drāviḍa* turret above. The niches in the Nilagunda Bhimesvara consist of the usual three part *adhishṭhāna*, door frame, *kapōta* and turrets. Most elaborate niches are found in the Ujjini Siddhesvara. These are very large and contain door frames with multiple *śākhas* and pediments similar to those of the *garbhagṛihas* on sides in the same temple.

G. CEILINGS: The ceiling consisting of several slabs are supported by beams placed on the walls and pillars. The entire ceiling space is divided into several *ankaṇas* (bays) bordered by beams and walls on four sides. The outline of these ceilings is generally square. This is because that the *garbhagṛiha*, *antarāḷa* and *mukhamanṭapa* are square and the square *sabhāmanṭapa* is divided into nine square *ankaṇas* of equal dimensions. The rectangular ceilings are found in rectangular *garbhagṛihas* and in the *sabhāmanṭapas* where the nine *ankaṇas* are not equal in dimensions. The central *ankaṇa* is large and square in such temples and the remaining are smaller. Such division forms a large square ceiling at the centre, four small square ceilings at the corners and four rectangular ceilings on the sides. Some ceilings are flat and some ceilings contain a series of corbelled squares, rectangles, octagons and circles, and end with a flat or domical slab. Unless otherwise indicated, the ceilings referred to here are those of the central *ankaṇas* in the *sabhāmanṭapa*.

(i) **Square ceilings:** These ceilings may be further classified into flat, rotated squares, octagonal and circular types.

(a) **Flat:** The flat ceilings, generally found at the corners and on the sides of the central ceiling in the *sabhāmanṭapas*, and rarely in other parts, are plain. The flat ceilings in the Bagalavada Nelagudi (north *antarāḷa*) and Hirehadagali Kallesvara are decorated with lotus in relief on raised square panels and those in the Balaganur Lakshminarayana (west *mukhamanṭapa* and the *ankaṇa* in front of the *antarāḷa*) are decorated with lotus framed in two intersected and entwined squares. The ceiling in the Kurdi Nelagudi contains a figure of Siva in very high relief. The most elaborately carved ceiling is found in the Hampi Bhuvanesvari (*garbhagṛiha*). It is divided into nine square panels containing Siva and Ashtadikpalas framed in raised cornices.

(b) **Two Rotated Squares:** This is achieved by placing two squares one over the other. The upper is smaller and turned 45° over the lower. The lower square is achieved by placing four triangular slabs over the corners of the *ankaṇa* formed by beams or walls. The upper square is formed by placing smaller triangular slabs over the corners of the lower square. A flat slab is placed at the top for covering the central gap. The space of the ceiling is reduced at the top by creating these squares. The lower square is exactly half of the *ankaṇa* and the upper square is half of that of the lower. A flat slab, one-fourth of the size of the *ankaṇa*, is used at the top. The squares not only reduce the area but also break the monotony of the comparatively plain interior.

The top slabs are decorated generally with circular lotuses. Such ceilings are found in the Kolur Gangadhara and Kavital Trayambakesvara. The lotuses on the similar ceilings are framed in raised square bands in the Bagali Kallesvara (in front of *sabhāmanṭapa*), Hampi Isvara (*antarāḷa*) and Temple west of Manmathakunda, Kurdi Nelagudi and Sankaralingesvara, Oruvay Benakappa and Sogi Kallesvara. The raised square bands are decorated with petals in the Hirehadagali Kallesvara (*Nandimanṭapa*). The inner line of the raised frame is octagonal in the Kurdi Sivalingesvara (*garbhagṛiha*). The lotus in the Mallat Mallikarjuna is decorated with dancing Siva at the centre and Ashtadikpalas on the outer row of petals. The lotuses in the Ambali Kallesvara, Huvinahadagali Kesava and Sogi Kallesvara are projecting, and that in the Nilagunda Bhimesvara (*sabhāmanṭapa* corner) is concave (shallow domical). The lotus in the Bagalavada Sankaralinga (*antarāḷa*) is star-shaped. The lotuses are framed in eight pointed stars in Bagalavada Sankaralinga, Kolur Raghanna (east *sabhāmanṭapa*) and Kurugod Ramesvara (west *garbhagṛiha*). The stars of the latter two temples are formed by two intersecting squares. The vertical sides of the beams and squares are decorated with square flowers in the Kolur Raghanna (east *sabhāmanṭapa*). The shallow domical lotuses are encased in prominently projecting stars in the Magala Suryanarayana (north *garbhagṛiha*) and Mallat Mallikarjuna (west *garbhagṛiha*). The lotus in the Gabbur Venkatesvara (*mukhamanṭapa*) has three tiers of pointed petals looking like three stars. Each tier projects prominently and at the centre is a bud drop. The corner slabs are decorated with small lotuses in the Hirehadagali Kallesvara (*Nandimanṭapa*) Sogi Kallesvara and Magala Suryanarayana (north *garbhagṛiha*).

(c) Three Rotated Squares: These ceilings similar to the above in arrangement but containing an additional square are found in the Balaganur Lakshminarayana and Kurugod Sangamesvara. The lotus on the top flat slab in the former is framed in a star formed by two intersecting squares.

(d) Octagonal: The large ceilings are covered by more number of squares and octagons. The large space of the Gabbur Melsankara (*sabhāmanṭapa* central and *antarāḷa*) are first reduced into an octagon by providing smaller triangular slabs over the corners. Three squares are then raised over this. The large ceiling of the Itagi Mahadeva (*mahāmanṭapa* central) consists of three octagons and two squares. The undersides and the vertical sides of all the members are richly decorated with *kīrtimukhas* issuing creeper scrolls, deities, Ashtadikpalas and portrait figures. The top flat slab is embellished with a figure of dancing Siva.

(e) Domical: Shallow lotus on the flat slab at the top becomes deeper and domical. The domical slab of the Hirehadagali Kallesvara (west *garbhagṛiha*) and Nilagunda Bhimesvara are raised over two rotated squares. The top slab of the former is decorated with nine lotuses framed in interwoven raised bands and that of the latter with interwoven creepers looking like radial ribs. The dome consisting of two courses is raised over two rotated squares in the Kogali Jaina Basti (*mahāmanṭapa*). The dome of the Hampi Bhuvanesvari is raised over three octagons. The domes of the Itagi Mahadeva (east *mukhamanṭapa*) and Bagalavada Isvara are set over octagons. The large dome consisting of four tiers in the form of concentric circles and domical top slab is set directly over the beams in the Bagali Kallesvara (*mahāmanṭapa*). The small ceilings in the Magala Suryanarayana (*sabhāmanṭapa* and *mukhamanṭapa*) are also raised over squares formed by placing vertical courses over the beams. The lower portion of the domes is octagonal. These richly carved ceilings are of various types, each differing from the other but containing almost similar outline. All the above mentioned ceilings are profusely carved on both vertical sides and undersides. The decorations include figures of Ashtadikpalas in the Nilagunda, Hampi and Bagali temples; Ashtadikpalas and deities in the Itagi and Bagalavada temples; and deities in the Kogali Jaina Basti.

Some of the large ceilings have prominent drops at the centre consisting of three star-shaped tiers, of which the lower decrease in size, where as the domes consist of circular tiers. Such ceilings are found in the Gabbur

Venkatesvara, Magala Suryanarayana and Ujjini Siddhesvara.

(ii) Rectangular ceilings: A majority of the rectangular ceilings are flat and plain, a few consist of a lower diamond-shaped outline, upper rectangle and flat slab at the top. Such ceilings found in the Bagali Kallesvara (*mahāmanṭapa*) contain a louts decoration on the top slab. The most elaborately carved rectangular ceilings are found in the Magala Suryanarayana (*sabhāmanṭapa* and *mukhamanṭapa* sides). Both the surfaces of the lower members and the undersides of the top slabs in this temple are finely carved with lotuses, *kīrtimukhas* and creeper scrolls. At the centre of the top slabs are lotuses in small domical shape. All the ceilings maintain similar outline but differ in treatment. The rectangular ceiling in the Navali Anantasayana (south *garbhagṛiha*) contains an octagon of unequal sides, a rectangle and flat slabs at the top.

(iii) Inclined Ceilings: Apart from the above types there are ceilings of inclined type. These are found in the Bagali Channabasava (*sabhāmanṭapa* sides), Sogi Kallesvara and Itagi Mahadeva (*mahādvāra* sides). This is achieved by providing shorter pillars or walls along the exterior.

CHAPTER VII

SCULPTURES AND ICONOGRAPHY

The beauty of the temples in the region under study is enhanced by the sculptures carved both in round and in relief. The round sculptures mostly form the objects of worship in the form of main and subsidiary deities. Though the monotony of walls is broken by providing projections, recesses, pilasters and niches, walls of some temples are further embellished with sculptures in relief. Such sculptures are also found on *adhishṭhāna*, *prastara* and superstructure of some temples. Similarly pillars, doors and ceilings in the interior are also embellished with sculptures in relief. These sculptures generally consist of religious figures, secular figures, animals, plants and floral motifs. The religious sculptures belonging to the Saivism, the Vaishnavism and the Jainism represent various forms of gods and goddesses exhibiting their iconographical features.

1. SCULPTURES

All the sculptures in the region under study are in stone. The Chalukyas of Kalyana broke the tradition by introducing fine-grained and soft chloritic schist for architecture and sculpture. This new soft material which was susceptible for easy and fine carvings gave good opportunity to the carvers. Exploiting this opportunity the Chalukyan sculptors have exhibited their skill in minute carvings, extensive ornamentation and over-decoration. They also introduced the practice of polishing the area of the sculpture which is not covered by ornamentation. Another contribution of this school is the heavily decorated serpentine *tōraṇa* issuing from the *makaras* on the sides of the *prabhāvaḷi* and ending in *kīrtimukha* at the top. The sculptures in the region under study may be studied in the following groups.

A. SCULPTURES INSTALLED IN SHRINES AND NICHES: These sculptures were meant for installing in the main and the subsidiary *garbhagṛihas* and in the niches. Some of these are small and some are of life size. These are carved mainly in round. Another group where the sculpture projects out in relief from the *prabhāvaḷi* is also carved in round. The *prabhāvaḷi* provides a frame to the sculpture and the space in between them is scooped out giving a look of sculpture in round. However, there are sculptures in relief also. These sculptures which are objects of worship represent gods and goddesses in youth, having oval face with subdued smile. Importance is given here more on the delineation of grace and divine bliss, than vigour, strength, or any emotion. Features of the bodies of the images of different religions like the Saivism, the Vaishnavism and the Jainism are stereotyped. They can be differentiated only by their attributes. These sculptures normally represent a single god, sometimes with his consort. Ganesa and Kartikeya are also found with Siva-Parvati. On the *prabhāvaḷi* of Vishnu sculptures are found his ten incarnations and similarly eight *grahas* (planets) are found on the *prabhāvaḷi* of Surya sculptures. Saptamatrikas form another group consisting of seven mother goddesses flanked by Ganesa and Virabhadra. Details of some of these sculptures are discussed under iconography.

B. ICONIC REPRESENTATIONS ON TEMPLES: Different forms of gods and goddesses are also found carved in relief on *adhishṭhāna*, wall, *prastara* and superstructure on the exterior, and on pillars, doors and ceilings in the interior. These sculptures in relief are very small in size and imitate all the details of the sculptures installed in shrines and niches. Some of these sculptures are carved in very high relief, sometimes partly detached from the background. The *tōraṇas* on the *prabhāvaḷi* of some of these sculptures are completely detached giving the effect of the sculptures carved in round. Among sculptures carved on exterior and on pillars are the representations of individual gods, some with their consorts, while those on doors and ceilings are sometimes found in groups. One usually found group is of Siva, Vishnu and Brahma, and another group is of Ashtadikpalas.

Another group, rarely found, is of Siva in the form of Ekadasa Rudras.

C. SECULAR SCULPTURES: Usage of secular figures for decorating the temples is less in the region under study. Such sculptures are found carved on wall, pillars and ceilings. Commonly found figures are dancers and musicians, ladies in different postures like lady with parrot, lady with mirror and lady with scorpion, and men fighting lions and elephants (Itagi Mahadeva and Bagali Kallesvara).

Important sculptures carved in round under this category are five bracket figures, three in the Kuruvatti Mallikarjuna and two in the Kurdi Nelagudi. These sculptures represent ladies in dancing postures. Twisted form of a dancer has been successfully delineated in the Kuruvatti Mallikarjuna.

Another interesting sculpture under this category is a group of three people carved on the *praṇāḷa* in the Gabbur Venkatesvara. Here a man is sitting below the water chute. When water comes out, it falls over his head. He is flanked by a man and a woman, standing stretching their hands over his head and it looks as if they are pouring water.

There are some portrait sculptures under this category. An inscribed panel representing family members of Mahadeva *daṇḍanāyaka*, who caused the construction of the Itagi Mahadeva are found in the ceiling of that temple. The panel consists of Mahadeva *daṇḍanāyaka*'s father's younger brother Kolimayya, father's elder brother Dechimayya, great grand father Vasudeva Nayaka and father Naranayya Nayaka. These people seated with folded hands are accompanied by their wives. Opposite to this panel is another panel containing another group of portrait sculptures, but it is not inscribed. A separate portrait sculpture of Somesvara I is kept in the south *mukhamaṇṭapa* of the Kuruvatti Mallikarjuna.

D. DECORATIVE PANELS DEPICTING TRADITIONAL STORIES: The subject matter of the panels under this category is from the Ramayana (Balaganur Lakshminarayana, Hampi Bhuvanesvari, Nilagunda Bhimesvara and Kuruvatti Mallikarjuna).

E. ANIMAL SCULPTURES: Nandi or bull, the vehicle of Siva, forms important item under this category. Usually it is found in couchant form, kept in the *sabhāmaṇṭapa*, facing the *garbhagṛiha*, in the temples dedicated to Siva.

Lions and elephants are found on the *adhishṭhānas* of the temples with storeyed superstructures like the Itagi Mahadeva Huvinahadagali Kallesvara and Nilagunda Bhimesvara. These animals are shown in different postures, like fighting each other and fighting men. The Mallat, Gabbur and Kurugod group of temples have elephants carved on the *kakshāsana*. A displaced *kakshāsana* slab in the Gabbur Elubavi-Basavanna depicts an elephant delivering a baby. The pain of the animal is indicated by showing the tip of its trunk kept in its mouth. This elephant is being helped by another, which is pulling out the baby elephant. Elephants are carved on balustrades also. Some of these are in relief (Bagalavada Sankaralinga) and some are in round (Kurugod Sangamesvara). Lions themselves form a separate *śākha* on the doors of several temples (Itagi Mahadeva, Hirehadagali Kallesvara etc.)

2. ICONOGRAPHY

The temples in the region under study are dedicated mostly to the Saivism and the Vaishnavism. These temples though enshrine a very few forms of gods, they also contain several other forms carved on the temple. Iconographical features of some of these sculptures are discussed here in brief.

A. SIVA: A majority of temples in the region are dedicated to Siva. These temples contain images of several forms Siva.

(i) Linga: The principal image of worship in almost all Siva temples is Linga, but anthropomorphic forms are also found in subordinate positions. Linga and Yoni (or *pīṭha*) symbolically represent the two great generative principles of the universe, Siva and Sakti, or Purusha and Prakriti, the father and the mother of all creations.

(ii) Alingana Chandrasekharamurti: The sculptures of the Alingana form of

Chandrasekharamurti (Angoor Kallesvara and Hirehadagali Kallesvara) depict Siva and Uma standing in *tribhanga*, embracing each other. Siva holds *triśūla* and *ḍamaru* in the upper right and left hands respectively, *akshamāla* in the lower right hand held in *abhayamudra*, while the lower left hand iṣ thrown on the shoulders of Uma. Uma holds lotus flower in her left hand while the right hand is thrown over the shoulders of Siva. Their sons, Ganesa and Shanmukha, are seated below.

(iii) **Umamahesvaramurti:** Sculptures of Umamahesvaramurti depict Siva and Uma seated embracing each other (Bagali Kallesvara). Uma is seated upon the left lap of Siva, holding a fruit in the left hand and right hand thrown on the back of Siva. Siva holds *triśūla* and *ḍamaru* in the upper right and left hands respectively, and the lower right hand is held in *varadamudra*, while the lower left hand is thrown on the shoulders of Uma.

(iv) **Gajasurasamharamurti:** Siva in the form of destroying Gajasura, i.e. elephant-demon, is dancing on his left leg kept on the head of the elephant. He has eight arms holding above the torn skin of the elephant in two hands, and *triśūla* and *bāṇa* (arrow) in the remaining hands, while one of the left hands is raised towards sky (on the pediment of the antarala door in the Mallat Mallikarjuna and on the lower portion of pillars in the Itagi Mahadeva).

(v) **Bhairava:** Another destructive form of Siva is Bhairava holding *triśūla* and *ḍamaru* in the upper hands and *khaḍga* and *kapāla* in the lower hands. Sculptures of this form are both in sitting and standing postures (on the *adhishṭhānas* of the Kuruvatti Mallikarjuna and Magala Suryanarayana, on the wall and pillars in the Itagi Mahadeva, and on the superstructure of the Huvinahadagali Kallesvara).

(vi) **Virabhadra:** Virabhadra has four arms holding snake and *khaṭvānga* in the upper hands, and *khaḍga* and *khēṭaka* in the lower hands (Harvi Basavanna). In another case he has only two arms holding *khaḍga* and *khēṭaka* (Ujjini Siddhesvara).

(vii) **Daksha:** Siva assumes the form of Virabhadra to destroy the sacrifice of Daksha. The sculpture of Daksha and his wife depicts them standing in *tribhanga*, embracing each other. Daksha has the face of a goat. He holds *chauri*(?) and *pāśa*(?) in the upper right and left hands and the lower right hand is mutilated, while the lower left hand is thrown on the shoulders of his wife. Wife of Daksha holds a flower in the left hand and the right hand is thrown on the shoulders of Daksha (Angoor Kallesvara).

(viii) **Nrittamurti:** Siva as dancer is the popular form depicted in most of the Saiva temples. Sculptures in this form are found carved mostly on ceilings (Itagi Mahadeva and Hampi Bhuvanesvari) on *tōraṇas* in *antarāḷas* (Itagi Mahadeva), on lintel, on pediment (Ambali Kallesvara), on pillars (Itagi Mahadeva and Bagali Kallesvara), on *adhishṭhāna* (Itagi Murtinarayana), on *hāra* of superstructure (Hirehadagali Kallesvara), and on *sukanāsi* (Nilagunda Bhimesvara).

(ix) **Bhikshatanamurti:** Siva in this form holds *triśūla* and *ḍamaru* in the upper hands and bowl in the lower left hand while the lower right hand is mutilated (*adhishṭhāna* of the Itagi Mahadeva).

(x) **Ardhanarisvara:** The form of Ardhanarisvara depicts the right half in the form of Siva and the left half in the form of Parvati. Only a flower is seen in one hand and the remaining three hands are mutilated. Nandi is seen on the *pīṭha* and female *chauri*-bearers on the sides (pillar in the *sabhāmanṭapa* in the Itagi Mahadeva).

(xi) **Haryardhamurti:** Hands of the sculpture in the form of Harihara combining Siva and Vishnu are mutilated. Nandi and Garuda, the vehicles of Siva and Vishnu, are seen below (Gabbur Elubavi-Basavanna).

(xii) **Ekadasa Rudras:** Siva in the form of eleven Rudras is depicted by eleven figures standing in *samabhanga*. These mutilated figures have Nandis on their pedestals (on the pediment of the east door of the *sabhāmanṭapa* in the Hirehadagali Kallesvara). These figures are also found in sitting posture. Each Rudra holds *triśūla* and *ḍamaru* in the upper right and left hands, and the lower right hand is held in *abhayamudra* while the lower left hand holds *phala*. Each Rudra is accompanied by Ganesa and Nandi (on the *prastara* of the Angoor Kallesvara). Sometimes they are accompanied by Brahma, Vishnu in the form of Janardana, Sankhanidhi and Padmanidhi (pediment of the *sabhāmanṭapa* east door in the Bagali Kallesvara).

B. VISHNU: Vishnu is represented in standing, sitting and sleeping postures. Apart from these, he is also found represented in his incarnations.

(i) Sthanakamurti: Under this group, Vishnu standing in *samabhanga* holds *śankha*, *chakra*, *gada* and *padma*. In the form of Kesava he holds, *śankha* and *chakra* in the upper right and left hands, and *gada* and *padma* in the lower left and right hands (Hirehadagali Kallesvara, Huvinahadagali Kesava, Sogi Kallesvara, Itagi Mahadeva, etc.). In the form of Madhava he holds *chakra* and *śankha* in the upper right and left hands, and *padma* and *gada* in the lower left and right hands (Huvinahadagali Kesava and Itagi Mahadeva). In the form of Janardana he holds *chakra* and *śankha* in the upper right and left hands, and *gada* and *padma* in the lower left and right hands (Angoor Kallesvara and Itagi Mahadeva). Other forms under this category are Padmanabha, Rishikesa and Manmatha (Huvinahadagali Kesava). Attributes of some other forms under this category are mutilated.

(ii) Asanamurtis: Vishnu is depicted in the form of Narayana sitting in *padmasana* holding *padma* and *gada* in the upper right and left hands, and *chakra* and *śankha* in the lower left and right hands (Kavital Trayambakesvara). Vishnu is accompanied by Lakshmi in the form of Lakshminarayana. He is holding *padma* and *gada* in the upper right and left hands, and *śankha* in the lower right hand. He is holding the waist of Lakshmi with the lower left hand. Lakshmi is sitting on the left lap of Narayana (Nilagunda Lakshminarayana). Accompanied by Lakshmi, Vishnu is also found riding Garuda (Gabbur Venkatesvara).

(iii) Sayanamurtis: Vishnu in the form of Anantasayana is depicted sleeping on snake. Sridevi and Bhudevi are sitting near his head and legs. One of them is massaging the sole of Vishnu. His attributes, *śankha* and *chakra*, are carved below. The seven hooded snake forms canopy over his head. Brahma seated on the lotus emerging from the navel of Vishnu is mutilated (Navali Anantasayana and Bagali Kallesvara).

(iv) Avataras: Vishnu is also worshipped in his different incarnations. His separate images in all the ten incarnations, viz. Matsya, Kurma, Varaha, Narasimha, Vamana, Parasurama, Rama, Balarama, Buddha and Kalki are not found. However, all of them are found together carved on the *prabhāvaḷi* of Vishnu sculptures like Kesava (Hirehadagali Kallesvara), Janardana (Angoor Kallesvara) and Lakshminarayana (Nilagunda Lakshminarayana), etc. Sometimes Buddha is replaced by Krishna (*prabhāvaḷi* of the Lakshminarayana sculpture in the Nilagunda Lakshminarayana). However, separate sculptures of Varaha, Narasimha, Rama and Krishna are found. Varaha form represents Nrivaraha (human body with boar head) in the forceful movement of lifting Bhudevi (Itagi Mahadeva and Hirehadagali Kallesvara). Narasimha (human body and lion head) is depicted in different ways. Generally he is shown as Ugra-Narasimha, i.e. Narasimha in the act of killing Hiranyakasipu. His hands vary from six to twelve, holding *śankha, chakra, gada, padma, paraśu,* shield etc. Narasimha is pulling out the intestines of Hiranyakasipu (Balaganur Lakshminarayana, Bagali Kallesvara and Rangapura Narasimha). Sometimes he is flanked by a devotee in *anjalimudra*, a lady holding flower and *phala* on his right, and Narada holding *taṁbūra*, and a lady holding *phala* and flower on his left. On his *pīṭha* is Garuda flanked by Hanuman and Prahlada, all in *anjalimudra* (Bagali Kallesvara). Narasimha is also depicted sitting in *yōgamudra* (Huvinahadagali Kallesvara and Magala Suryanarayana). Representation of Rama, holding bow and arrow, is found in the panels narrating Ramayana. He is seen along with Lakshmana, Sita and Hunuman (Nilagunda Bhimesvara), and with Lakshmana (Kuruvatti Mallikarjuna). Some panels represent him shooting golden deer and *saptatāḷa* (Balaganur Lakshminarayana). He is also shown fighting Ravana (Hampi Bhuvanesvari). Krishna is represented in the form of Venugopala, standing cross-legged and playing flute

(Balaganur Lakshminarayana and Ujjini Siddhesvara).

(v) Other Forms: Vishnu is also worshipped in the form of Venkatesvara, standing in *samabhanga* holding *chakra* and *śankha* in the upper right and left hands and the lower right and left hands held in *varada* and *abhayamudras*. He is flanked by Garuda and Anjaneya (Gabbur Venkatesvara). Vishnu in the form of Harihara has already been mentioned above. In the form of Manmatha, he is standing in *tribhanga*, holding a bow of sugar-cane in the left hand and five flower arrows in the right hand. He is accompanied by Rati, also standing in *tribhanga*, holding flower and fruit (Angoor Kallesvara).

C. DEVI: Devi is worshipped both by the Saivas and the Vaishnavas. Worship of the Devi is only next to the Devas. Though there are no separate temples constructed for the Devi, her images are worshiped in the temples dedicated to the Deva. Her sculptures are also found on pillars, wall and superstructure of several temples.

(i) Mahishasuramardini: The goddess Durga, in the act of killing Mahishasura, i.e. the buffalo-demon, stands in *tribhanga*, pressing the demon under her raised right leg. She has eight arms holding *khaḍga, triśūla, chakra* and *bana* in the right hands and *dhanus, śankha, ghaṇṭa* and *khēṭaka* in the left hands. The *khaḍga* and *triśūla* are pierced into the body of Mahishasura, who is depicted both in the form of buffalo and man (Angoor Kallesvara, Hirehadagali Kallesvara, Rangapura Narasimha and Sogi Kallesvara). Sometimes she is depicted pressing the demon in buffalo form under her left leg (Kurdi Sivalingesvara).

(ii) Lakshmi: Independent sculptures of Lakshmi are not found. Her image is found carved on the lintel of both the Saiva and Vaishnava temples. She is carved sitting on a lotus in *padmāsana*, holding a lotus in each hand. Sometimes she is flanked by elephants holding vases in their trunks and pouring water over her head (Bagalavada Isvara, Gabbur Venkatesvara, Itagi Mahadeva, Kallur Maratesvara, Angoor Kallesvara, Hampi Bhuvanesvari, Hirehadagali Kallesvara, etc.

(iii) Sarasvati: Sarasvati seated in *padmāsana* holds *ankuśa* and *pāśa* in the upper right and left hands, and *akshamāla* in the lower right hand held in *abhayamudra* and *pustaka* in the lower left hand (Bagali Kallesvara and Hirehadagali Kallesvara).

(iv) Saptamatrikas: Saptamatrikas consisting of Brahmi, Mahesvari, Kaumari, Vaishnavi, Indrani and Chamunda are carved together forming single panel. Their respective *vāhanas,* Hamsa, Nandi, peacock, buffalo, Garuda, elephant and jackal, are seen below. The goddesses hold a fruit in the lower left hand and their lower right hand is held in *abhayamudra*. In the upper hands Brahmi (with three heads) holds *ankusa* and *pāśa*, Mahesvari holds *triśūla* and *ḍamaru*, Vaishnavi holds *śankha* and *chakra*, Kaumari holds arrow (spear?) and bow, Varahi (with face of a boar) holds mace and shield, Indrani holds flower and snake(?) and Chamunda holds *triśūla* and *ḍamaru*. Sometimes Chamunda holds a bent dagger in her right lower hand (Kavital Trayambakesavara). The Saptamatrikas are flanked by *vīṇadhāri* Virabhadra and Ganesa (Kurdi Sankaralingesvara). In one case they are flanked only by Virabhadra (Mallat Mallikarjuna). Flanked by Virabhadra and Ganesa, they hold different objects in their lower right hands (Angoor, Hirehadagali, Magala). In some cases Brahmi holds *akshamāla* (in *abhaya hasta*) and *phala* in the lower hands, and ladle and *pasa* in the upper hands, Mahesvari holds *akshamala* (in *abhaya hasta*) and *phala* in the lower hands and *triśūla* and *ḍamaru* in the upper hands, Kaumari holds *padma* and *phala* in the lower hands and two arrows and bow in the upper hands, Vaishnavi holds *gada* and *phala* in the lower hands and *chakra* and *śankha* in the upper hands, Indrani holds *vajra* and *phala* in the lower hands two arrows and bow in the upper hands, Chamunda holds *khaḍga* and *kapāla* in the lower hands and *triśūla* and *ḍamaru* in the upper hands, and Ganesa holds *danta* and *mōdaka* in the lower hands and flower and *pāśa* in the upper hands. Here Virabhadra holds *vīṇa* in the lower hands and *triśūla* and *ḍamaru* in the upper hands (Angoor, Hirehadagali and Magala).

D. SURYA: Standing in *samabhanga* Surya holds a lotus in each of the two hands. He is flanked by a female *chauri*-bearer on each side. On the *prabhāvaḷi* are seen Usha and Pratyusha discharging arrows to drive away darkness. On the *pīṭha* are seen seven horses and the charioteer Aruna. On the *prabhāvaḷi* of some sculptures are the remaining eight *grahas*, viz. Chandra (Moon), Bhauma (Mars), Budha (Mercury), Brihaspati (Jupiter), Sukra (Venus), Sani (Saturn), Rahu and Ketu (Angoor Kallesvara, Bagali Kallesvara, Hirehadagali Kallesvara and Rangapura Narasimha). Sometimes remaining eleven Adityas, each holding lotuses in both the hands, are carved on the *prabhāvaḷi* of Surya (Magala Suryanarayana).

E. GANESA: Seated Ganesa (with elephant head) holds *paraśu* and flower in upper right and left hands, and *danta* and *mōdaka* in lower right and left hands. Elephant trunk, turned towards left, picks *mōdaka* in the left hand (Bagalavada Nelagudi, Angoor Kallesvara, Hirehadagali Kallesvara and Rangapura Narasimha). He is also depicted in the standing form (Bagali Kallesvara).

CHAPTER VIII

CHRONOLOGY AND DEVELOPMENT

The medieval temples in the region under study are developed from the ancient temples spread all over the area ruled by the Chalukyas of Badami, the Rashtrakutas, the Nolambas and the Gangas. The earliest temple found in the region under study is the Parvati temple[1] at Sandur. It is datable to C. 700 A.D. and belongs to the period of the Chalukyas of Badami. Three shrines in the Navalinga Group at Kukanur and the Siddhesvara temple[2] at Mudhol, datable to the late 9th and early 10th centuries A.D. respectively, belong to the Rashtrakuta period. The Kumaraswamy temple at Sandur, the Durga temple at Hampi and the Kallesvara temple at Bagali, datable to the middle of the 10th century A.D., also belong to the Rashtrakuta period.

There are a few temples, viz. the Kasivisvesvara temple at Kolagal, Naganandisvara temple and Temple near the north gate on the Hemakuta at Hampi, Ramalingesvaramatha at Kudatini, and the Surya shrine in the Kallesvara temple complex at Bagali, belonging to the second half of the 10th century A.D. Among these the Kasivisvesvara temple at Kolagal may be dated to 967 A.D. in the reign of Rashtrakuta king Khottiga and the Surya shrine in the Kallesvara temple complex at Bagali is dated 987 A.D. in the reign of Kalyana Chalukya king Ahavamalla. The remaining temples which are not specifically dated by epigraphs, belong to about the third quarter of the 10th century, covering the closing years of the Rashtrakuta rule.

Considerable number of temples under study are dated specifically with the help of the inscriptions. The earliest dated temple is the Surya shrine at Bagali, dated 987 A.D., and the latest is the Kampilaraya temple at Hampi, belonging to the first quarter of the 14th century A.D. Inscriptions recording donations to some temples indicate that these temples were already in existence and give the upper limit for fixing their chronology. The remaining temples are dated by comparing their architectural features with those of the dated temples. The dated temples are taken as the fixed points for tracing the architectural development. The architectural features and the epigraphical sources are the important considerations for tracing the architectural development of the temples. Continuous development is seen from the last quarter of the 10th century to the first quarter of the 14th century.

The temples under study may be divided mainly into two groups on the stylistic bases. The first group consists of the *Kaḷinga* temples containing plain walls and stepped pyramidal superstructure while the second group consists of the *Vēsara* temples containing walls embellished with pilasters and niches on projections and recesses, and stylised storeyed superstructure. The dynastic affiliation is seen in many temples constructed during the rule of the Chalukyas of Kalyana. Some temples affiliated to the Hoysalas indicate some of the dynastic features while some do not. The dynastic affiliation is clearly seen in the temples patronised by the minor dynasties, viz. the Sindas of Kurugod and the Haihayas of Morata. The temples patronised by these families are concentrated at their capitals Kurugod and Mallat respectively and in their surrounding region.

The Navalinga group at Kukanur consists of nine shrines, distributed around three *sabhāmanṭapas*. These shrines are built in three stages. The exterior details, forms of pillars and doors indicate that the central *sabhāmanṭapa* with the shrines on its north and south, and the south *sabhāmanṭapa* on the west with the shrine on its west are the earliest.[3] The *adhishṭhānas* of these shrines consist of *padma, tripaṭṭa kumuda, kapōta,* course depicting ends of rafters, and *ūrdhva padma*. The walls divided by pilasters have projections and recesses decorated with turrets on pair of pilasters, and under *makara tōraṇa* on pair of pilasters on corner projections. Small deities are carved under the turrets and under the *makara* tōraṇas. Figures depicting deities and scenes from the Ramayana and the Panchatantra are carved on the walls reminding carvings on the Kailasa temple at Ellora. The upper *talas* repeat the outlines of the *āditala*. Two shrines attached to the central *sabhāmanṭapa* consist of two *talas* and the remaining one consists of three *talas*. The pillars are of square type with cushion capitals. The shaft consists of lower square block, octagonal middle portion, upper square block and pot top. Each face of the upper square block is decorated with figures in two zones, framed in beaded decorations issued from the *kīrtimukhas*. On the basis of the wall details and the pillar forms these shrines may be dated to the late 9th century A.D.

The Bagali Kallesvara consists of a *garbhagṛiha*, an *antarāḷa* and a *sabhāmanṭapa* constructed during the Rashtrakuta period. The Surya shrine was added in 987 A.D. during the period of the Chalukyas of Kalyana and then the large *mahāmanṭapa* and the Narasimha shrine. The *adhishṭhāna* of the portion constructed during the Rashtrakuta period is similar to that of the Kukanur Navalinga described above. The *kapota* and the ends of rafters are decorated with human and animal figures. The pilastered wall has turret on pair of pilasters on projections while the recesses are plain. The *kapōta* above the wall is decorated with human figures, mostly erotic. The pillars in the *sabhāmanṭapa* are of heavy square type with cushion capitals. The shaft consists of lower square block, 16-8-16-sided middle portion, upper square block and pot top. The shafts of the two pillars flanking the *antarāḷa* door are similar but the middle portion is octagonal. The front sides of the upper blocks contain human figures framed in two zones similar to those at Kukanur. The front sides of the lower block contain vertical bands of creeper scrolls. This temple may be dated to the middle of the 10th century A.D.[4]

The Kasivisvesvara temple at Kolagal is the last dated temple in the region under study, belonging to the Rashtrakuta period. An inscription[5] at the place records that Gadadhara, who was ruling over Kolagal, consecrated the images of Kartikeya, Surya, Brahma, Vishnu, Mahesvara, Parvati and Vinayaka in 967 A.D., in the reign of Rashtrakuta king Khottiga. This indicates that several temples including that of Mahesvara were constructed in 967 A.D. The Mahesvara temple may be identified with the present Kasivisvesvara temple. Its *adhishṭhāna* consists of *padma, tripaṭṭa kumuda* and *kapōta* containing uncarved *kudu* projections. Each of the pilastered wall of the *garbhagṛiha* contains a deep niche. Vishnu, Surya and Mahishasuramardini images are seen in the north, east and south niches respectively. The images are carved on separate stones and placed in the niches. The niches are surmounted by *Drāviḍa* turrets. Above the wall are *kapōta* and a course depicting ends of rafters. The *śikhara* over the *grīva* is dilapidated.

The Surya (Aditya) shrine in the Kallesvara temple complex at Bagali is the earliest dated temple constructed in 987 A.D., in the reign of Kalyana Chalukya king Ahavamalla.[6] Its *adhishṭhāna* is similar to that of the Kasivisvesvara temple at Kolagal. Its pilastered wall does not have niches.

An inscription[7] in the Kukanur Navalinga records the setting up of the pinnacles of two temples and construction of a front hall (*mukhasāle*) in 1005 A.D. by Isvarasetti in the reign of Chalukya king Irivabedanga. The setting up of pinnacles marks the completion of the construction of temples. Hence Isvarasetti must have constructed two temples or shrines and a *manṭapa*. The Navalinga group consists of nine shrines and four halls, i.e. *sabhāmanṭapas*. Among the four *sabhāmanṭapas*, the central and the western are associated with two shrines each. It has been noted above that the central *sabhāmanṭapa* with its two shrines is datable to the late 9th century A.D. Therefore, the western *sabhāmanṭapa* with its two shrines, one on the north and another on the west, may be identified with those referred to in the inscription, constructed in 1005 A.D. The *adhishṭhāna* of these shrines is similar to that of the Surya shrine at Bagali but the pilastered wall has central and corner projections and recesses. The projections are plain while the recesses contain *Drāviḍa* turrets supported by pair of pilasters. The *hāra* contains *śāla-kūṭa-panjara.* The three shrines surrounding the eastern *sabhāmanṭapa* also have similar *adhishṭhāna* and walls, but the recesses are plain. Above the *hāra* of the east and south shrines are free standing human and lion figures carved in round. These shrines are later than those constructed in 1005 A.D. These three shrines along with the *sabhāmanṭapa* associated with them may be dated to about first quarter of the 11th century A.D. All the shrines, both of the Rashtrakuta and the Kalyana Chalukya period are of storeyed type. The upper *talas* depict the outlines of the *āditala*. The uppermost *talas* do not contain *hāras*. On the basis of the distinct *talas*, these shrines may be classified under the *Drāviḍa* style.

The Kukanur Kallesvara, showing distinct *talas,* has some of the features of the Kalyana Chalukya temples, like turret on single pilaster, *hāra* on the uppermost *tala*, and the so called lathe turned round pillars. The *adhishṭhāna* consists of *upāna*, *padma*, *tripaṭṭa kumuda*, course depicting ends of rafters and *urdhva padma.* This temple consists of three *talas*, all surmounted by *hāras*. Over the *hara* of the first *tala* are seen the remnants of the seated figures carved in round. The *Nāgara* and *Drāviḍa* turrets on single pilasters are seen on the *antarāla* and *sabhāmanṭapa* walls. Two of these turrets in the recesses of the *antarāḷa* are framed in two pilasters surmounted by *tōraṇas*. The *sabhāmanṭapa* has two *jāla-vātāyanas* in recesses on each side, except on the west. The practice of fixing windows in such places is the reminiscence of the Badami Chalukya and Rashtrakuta temples. The pillars in the *sabhāmanṭapa* are of two types. Those on the west consist of a lower square block, middle portion shaped in the form of bell and the top in the shape of a pot. Such round pillars are found commonly in the Kalyana Chalukya and Hoysala temples. The pillars on the east consist of lower square block, middle portion having eight and sixteen-sided bands decorated with petals, circular portion, and pot top. Below the pot portion is a raised circular band decorated with *kīrtimukhas*. The lower square block is decorated with a figure framed in two pilasters surmounted by a triangular pediment on each side. The octagonal and 16-sided bands are decorated with petals, which are seen mostly in the Rashtrakuta temples. All the ceilings are flat. On the basis of the architectural features discussed above, this temple may be dated to the second quarter of the 11th century A.D.

The Mudhol Trilingesvara is a *trikūṭa* temple. Its *adhishṭhāna* is covered with modern retaining wall and the three superstructures are modern. The pilastered wall has projections and recesses. Only the walls of the south *garbhagṛiha* contain turrets on double pilasters on projections and turret on single pilaster on the *antarāḷa*. This temple may be dated to the middle of the 11th century A.D.

The upper *talas* lose their height and the vertical lines of projections and recesses, running from the *adhishṭhāna* to the *śikhara*, become prominent. Such temples, thus becoming *Vēsara* in style, having vertically stressed details on *Drāviḍa* form, appear from the middle of the 11th century A.D. The *adhishṭhāna* of these temples consists of *upāna*, *padma*, lenticular *kumuda*, *kapōta*, course depicting ends of rafters, and *ūrdhva padma*. The pilastered wall having projections and recesses is decorated with turrets on pairs of pilasters, turrets on single pilaster, niches and thick pilasters. The wall is surmounted by eave and *hāra* consisting of *śāla-kūṭa-panjara*. The upper *talas* follow the outline of the *āditala*. The wall portion of the upper *talas* is minimal and almost all the details of the *hāra* are continued. The reduction in the height shows a continuous straight line, at an angle as seen in the *Nāgara* temples, instead of stepped or storeyed line of the *Drāviḍa* temples. At the top are *grīva* and *śikhara*, both square in shape, and pot-shaped *kaḷaśa*.

The Hirehadagali Kallesvara is distinguished by a large number of miniature shrines on the *garbhagṛiha* walls. Its *adhishṭhāna* consists of *upāna, padma,* lenticular *kumuda, kapōta,* course depicting ends of rafters carved with *makara* heads, and *kapōta*. Separate slabs, each carved with a *dikpāla*, are fixed against the *adhishṭhāna* on three sides. The wall has central and corner projections separated by two recesses. The projections contain projecting niches while recesses have turrets on single pilaster. The long pilasters running along the height of the wall are designed like creepers. The branches issued from them support the niches. The niches consist of *adhishṭhāna*, *kakshāsana*, pillars of wood or metal indicated by the sockets, now missing, eave and turrets of various types. Above them are *tōraṇas* containing seated figures. Another series of branches emerging from the creepers form pedestals below the eaves. These pedestals were meant for holding bracket figures. A thick pilaster appears on the *antarāḷa* wall. The temple has three *talas*. The square pillars in the south *mukhamanṭapa* contain figures on the lower block. Pedestals for bracket figures project from their upper portion and are decorated with flying Gandharvas. However, no bracket figures are seen now. The angled corbels are embellished with figures. The *sabhamanṭapa* doors contain five and seven *śākhas* with same number of figures below. The pediment of the south door contains five figures interspersed by miniature shrines and that on the east contains eleven figures of Siva. On the interior side of the south door is a pediment containing three figures under *tōraṇas*, separated by two floral medallions, all carved on five raised blocks. This temple was constructed in 1057 A.D. as indicated in the inscription[8] set up in front of the temple.

The ends of the rafters in the *adhishṭhāna* of the Huvinahadagali Kallesvara are decorated with *makara* heads, lions and Latin cross motifs. The wall contains turrets on pair of pilasters. A thick pilaster occurs on the *antarāḷa* wall. It is a *tritala* temple. The *śāla* portion of each *hāra* has a deity at the centre with *kīrtimukha* on the top and flanked by attendants, and its corner projections contain *kūḍu-kīrtimukhas.* Below the central figure is another figure, and thus each *śāla* has two main figures. The doors consist of five and seven *śākhas*, each *śākha* with a figure framed in a *torana* at the base. The pediments above contain *hāra* consisting of *śāla-kūṭa-panjara.* The *hāra* elements are similar to those found on the exterior of the temple. The circular pillars have figures on the lower block. On the basis of all these features, this temple may be dated to the third quarter of the 11th century A.D. This is also supported by the epigraphical evidence, recording a grant to the temple in 1071 A.D.[9] Another inscription on a pilaster in the *sabhāmanṭapa* records that the pilaster is of Goravabe, daughter of Santarasi-Pandita. Santarasi-Pandita, a Saiva teacher, was the predecessor of Khalesvara-Pandita and the latter is known from an inscription dated 1093 A.D.[10] Hence Goravabe may have donated the pilaster some time between 1050-1071 A.D., when the temple was constructed.

The Nilagunda Bhimesvara is a *trikūṭa* temple, containing three *garbhagṛihas* on three sides of the *sabhāmanṭapa*. There is another small shrine on the east, attached to the *mukhamanṭapa*. The *adhishṭhāna* of this temple is similar to that of the Huvinahadagali Kallesvara with additional figures depicting deities and soldiers on the ends of the rafters. The turrets on pair of pilasters on projections and on single pilaster on the recesses contain prominently projecting eaves. The single pilaster-turrets are covered with *tōranas*. Each side of the western *garbhagṛiha* has a deep niche, created within the thickness of the wall, surmounted by a turret. The niches have door jambs and prominently projecting eaves. One thick pilaster is seen on the *antarāḷa* and two on the *sabhāmanṭapa* walls on each side. The eave over the wall also projects prominently. The west *garbhagṛiha* contains three *talas.* Each *śāla,* at the centre of each *hāra,* has two prominent figures of deities, one above the other. The lower is framed in serpentine *tōraṇa* while the upper in creeper *tōraṇa*. The corner projections of the *śāla* contain attendants and the *panjara śikharas* contain deities in *kūḍus*. The circular pillars have figures on the lower block. The usual angled corbels are replaced by well carved scroll corbels with leaf decorations. The star-shaped pillar makes its appearance here. The engaged pillars, 3/4th free and 1/4th attached to the walls, in the north and south *antarāḷas* are star-shaped. The west *antarāḷa* door has five narrow and a broad *śākhas* with a large single panel at the base containing a *dvārapāla*. The pediment contains a panel of deities terminated by a *makara* on each side. The interior niches have door jambs and multiple turrets on the pediment. The central ceiling is decorated with the figures of Ashtadikpalas distributed on two rotated squares and domical lotus on the top slab. The upper limit of the date of this temple is fixed by an inscription[11] dated 1097 A.D., which records grant of land to the god Svayambhu-Ramesvara at the same place. The record mentions that this land was situated to the north of the land belonging to the god Bhimesvara. Hence the Bhimesvara temple was in existence by that time. This temple may be dated to the end of the third quarter or beginning of the last quarter of the 11th century A.D.

Considerable change is seen in the exterior niches in the last quarter of the 11th century A.D. The niches are not created within the thickness of the wall but project outside. Experiment bringing this change is seen in the Sogi Kallesvara. This temple consists of a *garbhagṛiha,* an *antarāḷa* and a large *manṭapa.* It consists of four *talas.* Two thick pilasters appearing on the *garbhagṛiha* wall form additional projections. The portions of these additional projections, carried over the *hara,* contain additional *kūṭas,* and the recesses contain *panjaras.* The courses of the *adhishṭhāna* of the central *bhadra* are projected to accommodate niche. But the courses of the wall do not project to form wall, eave and turret of the niche. Separate courses fixed for the *adhishṭhāna,* pilasters or walls and eave of the niche are not harmonious with the architecture. There is no turret over the niche. The usual *sabhāmanṭapa* is replaced by a partly covered large *sabhāmanṭapa.* The western bay of the hall consisting of three *ankaṇas* is covered on three sides and the remaining three bays, consisting of five *ankaṇas* each, are open on all sides. The open portion is covered with *kakshāsana.* The plan of this hall does not fit well with the temple. With these new introductions this temple may be placed after the Nilagunda Bhimesvara and before the Ambali Kallesvara, i.e. in the first decade of the last quarter of the 11th century A.D.

The introduction of the projecting niche has been done successfully in the Ambali Kallesvara. This temple consists of a *garbhagṛiha,* an *antarāḷa* and a *sabhāmanṭapa.* The *adhishṭhāna* projects forward for accommodating the niche. The side walls of the niche are projecting from the courses of the *garbhagṛiha* wall. Its facade shows pilasters and a lintel. The pilasters support a very heavy eave and a turret framed in *makara tōraṇa.* The underside of the eave shows rafters carved in imitation of the timber work. The plan of the *sabhāmanṭapa* shows further development. This hall consists of nine *ankaṇas,* as in the case of any *sabhāmanṭapa,* and an additional *ankaṇa* each added at the centre of the north, south and east sides, and surrounded by *kakshāsana.* Another row of pillars runs outside the *kakshāsana* extending the hall by one more *ankaṇa* all along three sides. The central projections on three sides provide a beautiful geometric pattern to the plan. Two more important new features noticed in this hall are the pillars in various forms and the deep eave. The pillars are mostly circular. Those forming the exterior row are of projected squares and fluted types following the outline of the circular pillars. The eave projects horizontally and descends at an angle. Its underside is very deep and hollow. This temple was constructed in 1083 A.D. as indicated in an inscription.[12]

The exterior of the *garbhagṛiha* in the Kuruvatti Mallikarjuna is similar to that in the Ambali Kallesvara and in addition it has turret on pair of pilasters on corner projections and turret on single pilaster in recesses. The single pilaster-turrets are framed in *makara tōraṇas* supported by pilasters. The projecting niche at the centre is similar to that of the Ambali Kallesvara. The turret over the niche is replaced by a miniature shrine with turret. On either side of the niche is an elephant supporting a pedestal decorated with a flying Gandharva, which in turn supports a bracket figure, which is missing now. The lower portion of the wall is embellished with small figures. The temple consists of four *talas.* The superstructure depicts *Vēsara* style by reducing the height of the upper *taḷas* considerably. Though the bracket figures flanking the niches are lost, they are seen on the pilasters flanking the front door of the *sabhāmanṭapa.* The *sabhāmanṭapa* has three doors on three sides, each containing seven *śākhas* with seven figures below and seven turrets on the pediment. At the entrance of the *antarāḷa* are two pillars surmounted by a large profusely carved *tōraṇa* containing figures of Brahma, Siva and Vishnu. On the floor, in front of the *garbhagṛiha* door is a well carved *chandraśila.* This temple is later than the Ambali Kallesvara and the upper limit of its chronology is fixed by an inscription, dated 1087 A.D., on the wall of the temple. Hence this may be dated to about 1085 A.D.

The exterior of the *garbhagṛiha* and the central niche in the Huvinahadagali Kesava are similar to those in the Ambali Kallesvara. In addition to this the Huvinahadagali Kesava has turret on pair of pilasters on the corner projections but the *tōraṇa* over the turret of the niche disappears. The facade of the niche shows jambs in addition to the plain pilasters. The *sabhāmaṇṭapa* wall has more thick pilasters. This temple was constructed in 1090 A.D. as mentioned in the inscription[13] erected near it.

The Itagi Mahadeva temple, described in the inscription as the emperor among temples, consists of a *garbhagṛiha*, an *antarāḷa*, a *sabhāmaṇṭapa*, three *mukhamaṇṭapas* and a *mahāmaṇṭapa*. It has four *talas*. The exterior is similar to that of the Kuruvatti Mallikarjuna. This temple does not have *tōraṇa* over the central niche on the *garbhagṛiha* wall. The carved pedestals meant for bracket figures project from the wall on either side of the niches on the *garbhagṛiha*. These are at higher level as seen on the niches in the Huvinahadagali Kesava. Two series of uncarved pedestals, meant for bracket figures, project on the upper zone of the wall. At the top of the long thin pilasters are bracket lions. The doors have multiple *śākhas* similar to those in the Hirehadagali, Huvinahadagali and Kuruvatti temples. The maximum number of *śākhas*, i.e. nine, is found on the east door of the *sabhāmaṇṭapa* of this temple. The *tōraṇa* supported by two pillars in the *antarāḷa* is similar to that in the Kuruvatti Mallikarjuna. The *mahāmaṇṭapa* consisting of fifty two pillars shows a well developed plan with central projections on four sides. The pillars in this hall show various combinations of projections and flutings. The upper portion of their shafts contain projected pedestals meant for supporting bracket figures. The central ceiling of the *mahāmaṇṭapa* consists of three octagons and two squares and a flat slab at the top. The ceiling of the east *mukhamaṇṭapa* consists of an octagon and a deep dome. This temple was constructed in 1112 A.D. as indicated in the inscription.[14] Mahadeva *daṇḍanāyaka* who constructed this temple in his name, also constructed temples of Murtinarayana and Chandalesvara in the names of his parents, temple for Sahasa Bhairava and a *maṭha* for Sarasvati at the same time. The two temples, partly in dilapidated stage, on the northern side of the Mahadeva temple are identified as the Murtinarayana and Chandalesvara temples, and the large structure on the south as the Sarasvati Matha.

The *adhishṭhāna* of the Itagi Murtinarayana differs from others at that site. It consists of same set of courses but the change is seen in the form and treatment of the *padma* and *kumuda* courses. The *padma* course is very high with horizontal projected and recessed bands. It is decorated with large figures framed in *toranas*. The *kumuda* course is of *vṛitta* type with a raised flat band on the vertical side. Similar *adhishṭhāna* found in the *mahāmaṇṭapa* in the Bagali Kallesvara does not have figures on the *padma* course. This multipillared *mahāmaṇṭapa* at Bagali is similar to that in the Itagi Mahadeva in plan and contain same number of pillars. The pillars in this hall are circular, projected square, fluted, octagonal and faceted. All the pillars follow the general contour of the circular pillars. The central ceiling is deep domical consisting of four tiers decorated with figures, geometric designs and foliage motifs. This hall similar to that in the Itagi Mahadeva may be dated to the first quarter of the 12th century A.D. The Narasimha shrine attached to the same *mahāmaṇṭapa* is contemporary with it. Its *adhishṭhāna* courses, interlocking with those of the *mahāmaṇṭapa*, are similar to the *adhishṭhāna* in the Itagi Mahadeva, except decorations on the ends of the rafters. Donations made to this shrine in 1153 A.D.[15] also confirm that this shrine was existing by then.

The *adhishṭhāna* of the Nilagunda Lakshminarayana is similar to the Narasimha shrine in the Bagali Kallesvara. The blind *jāla-vātāyana* with vertical rows of blind holes containing lozenges flanking the *antarāḷa* door is also similar. The *sabhāmaṇṭapa* containing 4 x 4 pillars is similar to that in the Navali Anantasayana. On the basis of these features this temple may be dated to the first half of the 12th century A.D.

The plan of the Sankanur Malalesvara is similar to that of the Itagi Mahadeva except that it does not have *mukhamanṭapas* on sides. Its *mahāmanṭapa* is similar but is reduced in size. It consists of twenty four pillars of circular, fluted, projected square and octagonal type. The circular pillars in the *sabhāmanṭapa* and the doors are similar to those of the Itagi Mahadeva. This temple may also be dated to the first quarter of the 12th century A.D.

The Kurdi Sankaralingesvara differs from the above temples both in the exterior and interior features. This is because of change in the material used for the construction. The usual chloritic schist is replaced by granite here. Its hardness and course grained nature restrict fine carvings. The *garbhagṛiha* wall has central projection flanked by two recesses and two projections on either side. The recesses contain *Nāgara* turret on single pilaster. The corner and central projections usually marked by long thin pilasters at the corners are replaced by thick pilasters occupying the entire space. The central projection has double projection with a deep niche at the centre. The *sabhāmanṭapa* is open on three sides and contains four square pillars at the centre. The shafts of these pillars consist of lower and upper square blocks connected by middle portion containing octagonal and circular bands, and the top portion in the form of a pot. The crudely carved door of the *garbhagṛiha* consists of three *śākhas* with figures at the base, moderately projected *kapōta* and five *Nāgara* turrets on the pediment. An inscription[16] in the temple mentions that it was constructed in 1122 A.D.

The long and thin pilasters running along the height of the wall appear again in the Mudhol Mallikarjuna built of red sand stone. This is a *dvikūṭa* temple consisting of two *garbhagṛihas* and two *antarāḷas*, placed side by side and opening into the combined *sabhāmanṭapa*. The partly covered *sabhāmanṭapa* is the combination of two *sabhāmanṭapas* placed side by side. The central pillars in this hall are of circular type and the remaining are of projected square, octagonal and fluted type, following the same contour. An inscription[17] belonging to the reign of Taila III (1149-62 A.D.) mentions that the temple of the god Harihara was constructed in Mudhol. The present temple is the only temple of this period containing two *garbhagṛihas*. It may be identified as the Harihara temple and dated to the middle of the 12th century A.D.

In the beginning of the 13th century Bellary district was under the rule of the Hoysalas. The Magala Suryanarayana constructed during this period[18] shows elaborate carvings, both on the exterior and interior, a feature of the Hoysala temples. The course depicting ends of rafters in the *adhishṭhāna* is decorated with a large number of figures, lions, elephants etc. The *garbhagṛiha* walls are decorated with deep niches flanked by turrets on single pilaster on the central projection and turrets on two pilasters on corner projections and recesses. The eaves of these turrets and niches are so large that they form a continuous horizontal band dividing the entire wall in to two divisions, the lower with pilasters and upper with turrets. From the upper portion of the long pilasters project a series of pedestals meant for supporting bracket figures. The treatment of the *mukhamanṭapa* is different. The *kumuda* course of the *adhishṭhāna* is replaced by recessed *kanṭha* decorated with lozenges divided by pilasters. The lower portion of the *kakshāsana* placed over the *kapota* is decorated with turrets, each supported by a pilaster and separated by amorous couples, and the upper portion with lozenges and pilasters. The walls are replaced by *jāla-vātāyanas* decorated with foliage designs. The projecting eave has prominent cyma recta outline. The bell and pot portions of the circular pillars are profusely decorated with animal, foliage, geometric and jewel motifs. The scroll corbels over the central pillars are decorated with figures. The *antarāḷa* doors contain jambs of multiple *śākhas*. The central broader *śākha* among the outer three *śākhas* falling in one line, contains large creeper scroll or *jāla-vātāyana*. The pediment consists of turrets separated by turrets on single pilaster or rearing lions. Beauty of this temple lies in the ceilings. Both the square and the rectangular ceilings are exuberantly carved. Each ceiling differs from the other in treatment but maintains similar general outline. The central ceiling is in the form of a deep dome consisting of several concentric rings, set one over the other, and a central drop also containing a series of star-shaped horizontal tiers. Such ceilings are not encountered in temples preceding this. This temple was constructed in 1209 A.D.[19]

Some of the above features are seen in the Ujjini Siddhesvara. It consists of a *garbhagṛiha* and an *antarāḷa* on the south and a long rectangular *sabhāmanṭapa* surrounded by two *garbhagṛihas* and three niches each, on the east and west, and two more niches flanking the *garbhagṛiha* on the south. The large niches are located at the ground level. The temple consists of three *talas*. The exterior details, the doors and the central ceiling are similar to those in the Magala Suryanarayana. The scroll corbels of the central pillars are also decorated with figures. The pediment over the side *garbhagṛihas* and over the niches contain long panels embellished with figures under *makara tōraṇas*. This temple, which is almost contemporary with the Magala Suryanarayana, may be dated to the first quarter of the 13th century.

The exterior of the Hampi Bhuvanesvari is renovated. Its round pillars and finely carved door are comparable to those in the Magala Suryanarayana. The domical central ceiling in the *sabhāmanṭapa* and the flat ceiling containing panels of Siva and Ashtadikpalas in the *garbhagṛiha* are also finely carved reminding the Hoysala art. Hence this temple may also be dated to the first quarter of the 13th century A.D.

The Gabbur Venkatesvara, consisting of two *garbhagṛihas* with two *antarāḷas*, a *sabhāmanṭapa* and a *mukhamanṭapa*, contains closed *pradakshiṇāpatha* surrounding the south *garbhagṛiha*. The walls of the east *garbhagṛiha* and the *pradakshiṇāpatha* of the south *garbhagṛiha* have projections and recesses with projected deep niches at the centre. The projections of the former are of thick pilasters, and the recesses contain turrets on single pilaster, while both the projections and recesses of the latter contain turrets on pair of pilasters and a small *tōrana* on pair of short pilasters on some of its projections. The walls of the *sabhāmanṭapa* are replaced by blind *jāla-vātāyanas* set over the backrest slabs of the *kakshāsana*. The latter is decorated with a row of striding elephants, each in a square frame of raised bands. The wall of the *mukhamanṭapa* is also replaced by *jāla-vātāyanas* separated by long pilasters. The portion below each *jāla-vātāyana* is embellished with a *manṭapa* containing a figure and surmounted by a stepped pyramidal turret. The south *garbhagṛiha* contains an image of Venkatesvara standing in *samabhanga* holding *chakra* and *śankha* in the upper right and left hands, and the lower right and left hands held in *varada* and *abhayamudras* respectively. He is attended by Garuda and Hanuman. The *pradakshiṇāpatha* contains a *kakshāsana* containing twenty seven *pīṭhas*. It appears that twenty four of these were meant for twenty four forms of Vishnu. The central ceiling of the *sabhāmanṭapa* is similar to those in the Magala Suryanarayana and the Ujjini Siddhesvara. This temple introducing closed *pradakshiṇāpatha*, the image of Venkatesvara and twenty four forms of Vishnu in the region may be placed in the second quarter of the 13th century A.D.

The other category of temples differs completely in the external features. The walls of these temples are plain without any pilasters, projections and recesses. These temples containing stepped pyramidal superstructures are of *Kaḷinga* type. However, there are three exceptions. The Angoor Kallesvara has a different superstructure, and Kudatini Kumaraswamy and Kurugod Ramesvara have pilastered walls containing turrets on single and double pilasters. Some temples, whose exteriors are buried or dilapidated completely are also discussed under this category.

The Angoor Kallesvara consists of three *garbhagṛihas* with three *antarāḷas* and a *sabhāmanṭapa*. Its walls are plain. The *adhishthana* consists of an *upāna* and a *padma*. The doors in this temple are similar to those in the Hirehadagali Kallesvara. The pediment of the east *garbhagṛiha* door is similar to that on the interior of the south door in the Hirehadagali Kallesvara, described above. The pediment of the *sabhāmanṭapa* door is also similar but contains five figures. At the top, below the *kapōta*, of the front wall of the *sabhāmanṭapa* is a course decorated with figures of Ekadasa Rudras. These features indicate that this is contemporary with the Hirehadagali temple and may be dated to the middle of the 11th century A.D. The exterior of the Rangapura Narasimha is also plain and similar to that of the Angoor Kallesvara. An inscription[20] dated 1058 A.D. in the temple records donations. This temple may also be dated to the middle of the 11th century A.D. The Bagali Channabasava with similar *adhishṭhāna* and wall may also be dated to the same period.

The Nilagunda Muktiramesvara has similar *adhishṭhāna* and wall. An inscription[21] in the temple records donations to the god Ramesvara in 1079 A.D. This shows that the temple was in existence by that time. Hence this temple may also be dated to the middle of the 11th century A.D.

The Rangapura Bishtappayyamatha contains unusually high double *adhishṭhāna* and plain wall. Its blind *jāla-vātāyana* inset with vertical rows of square flowers flanking the *antarāḷa* door is similar to that in the Narasimha shrine in the Bagali Kallesvara and the Nilagunda Lakshminarayana. Its circular pillars are also similar to the central pillars in the Nilagunda Lakshminarayana. Hence, this temple may be dated to the first half of the 12th century A.D.

The *adhishṭhānas* of the temples with plain walls are similar to those with pilastered walls with projections and recesses. But these *adhishṭhānas* do not contain two courses above the *kapōta*. The *sabhāmanṭapas* are covered on the rear, open in the front and partly covered on the sides. Their *adhishṭhānas* differ from those of the *garbhagṛihas*. These temples are of granite and hence do not contain elaborate carvings. Their door frames consist of three to five *śākhas* with *pūrṇakumbhas* at the base and three to five turrets on the pediment.

The earliest temple under this category is the Gabbur Melsankara. It consists of a *garbhagṛiha*, an *antarāḷa*, a partly closed *sabhāmanṭapa* and a *mukhamanṭapa*. The *adhishṭhāna* of the *garbhagṛiha* consists of usual four courses and that of the *sabhāmanṭapa* consists of *upāna*, *padma*, recessed *kanṭha* decorated with square flowers divided by vertical bands, and plain top course. There are two thin pillars in the *antarāḷa*. The central pillars in the *sabhāmanṭapa* are of square type and the outer pillars are circular and octagonal. The octagonal pillars have the contours of the circular pillars. The doors consist of three and four *śākhas*, with *pūrṇakumbhas* at the base and three to five turrets on the pediment. The interior niches are simple, consisting of plain facade and a *kapōta*. An inscription[22] in the temple mentions that this temple was constructed in 1083 A.D.

The earliest superstructure of *Kaḷinga* type is found in the Munirabad Somesvara. It consists of four receding tiers, each consisting of a plain recessed *kanṭha* and a projecting *kapōta* containing flat underside and round top with dentil projections. This temple was constructed in 1088 A.D. as indicated in the inscription.[23] The Isvara temple at the same place has similar *adhishṭhāna*, wall and *kakshāsana*, but does not have superstructure. The *garbhagṛiha* door is simple with plain *śākhas*. This temple may also be dated to the end of the 11th century A.D. The Itagi Sarasvati Matha contains *adhishṭhāna* of usual four courses and plain walls. The inscription[24] set up in the *mukhamanṭapa* records that it was constructed in 1112 A.D.

The *sabhāmanṭapa* walls of the Kurdi Nelagudi are of *jāla-vātāyanas* containing alternate square holes and square blocks. The *jāla-vātāyanas* on the east contain two Vaishnava *dvārapālas*, each framed in a pair of pilasters. Two pillars in the east *mukhamanṭapa* have upper portion in the shape of octagonal bell and pot. These contain two bracket figures. The east door of the *sabhāmanṭapa* contains plain jambs, lintel decorated with Lakshmi under elongated *makara tōraṇa*. Its pediment contains five panels consisting of a *pūrṇakumbha* at the centre flanked by a seated figure on each side and a *kūḍu-kīrtimukha* at either end. This temple, dedicated to Vasudeva, was constructed in 1119 A.D. as mentioned in the inscriptions[25] in the temple.

The Navali Anantasayana is a *trikūṭa* temple having three *garbhagṛihas* arranged in a row, one beside the other, and a large *sabhāmanṭapa* of sixteen pillars. Its exterior is dilapidated and the *adhishṭhāna* of the *sabhāmanṭapa* consists of *upāna*, *padma*, plain recessed *kanṭha* and plain course with notched edges. The pillars are square. The *garbhagṛiha* door contains three *śākhas*, all continuing on the lintel. It has already been noted that the *trikūṭa* temples are sometimes known as Traipurusha temples and associated with education. The large hall of the present temple is ideal for a school hall. An inscription[26] near the Jadeyasankaradeva temple in the same village mentions that the god Traipurusha was installed on the bank of the river Krishna in 1119 A.D. Hence the temple known as Anantasayana at present, which is situated on the river bank, may be identified as Traipurusha temple constructed in 1119 A.D. The Anantasayana image in the central shrine of this temple does not belong to this temple as it does not fit the large *pīṭha* here. Another inscription[27] records that the god Jalasayana (Anantasayana) was installed near (the temple of) Traipurusha in 1135 A.D.

The Sogi Kesava is a small temple with small oblong *sabhāmanṭapa* and oblong *mukhamanṭapa*. The latter has sloping roof. The scroll balustrades flanking the steps are decorated with well carved circular flowers. A bud emerges from each scroll. This temple was constructed in 1121 A.D. as mentioned in the inscription.[28]

The Gabbur Chincholi-Basavanna introduces decorations covering entire bell portion of the pillars. The decorations include eight large apsidal zones formed by hanging festoons and tassels. These eight zones give octagonal shape to the bell portion. In front of the south *garbhagṛiha* is a simple decoration of *chandraśila* consisting of a large central zone with leaf outline flanked by two scrolls. Two buds and a conch emerge from each scroll. The inscription[29] set up in front of the temple states that this temple was constructed in 1141 A.D.

The Gabbur Harihara is a *trikūṭa* temple. Its central pillars are similar to those in the Chincholi-Basavanna. The *garbhagṛiha* doors consist of three *śākhas* with *pūrṇakumbhas* at the base and five turrets on the pediment. The south *antarāḷa* door is replaced by two pillars flanked by *jāla-vātāyanas.* The inscription[30] dated 1171 A.D., in this temple, refers to the installation of god(s) Harihara. At the top of the inscription are incised figures of Kesava with Garuda and Linga with Nandi. The Elubavi-Basavanna, near this temple, has a sculpture of Harihara datable to this period. The attributes of Harihara are mutilated but Nandi and Garuda are seen on the sides. This image originally belonged to the Harihara temple which was constructed in about 1171 A.D.

The *garbhagṛiha* door of the Kurdi Sivalingesvara is similar to that in the Mallat Mallikarjuna, but it has two *śākhas* less. The elephant balustrades are similar to those in the Kurugod Ramesvara and Oruvay Ramalingesvara. The *adhishṭhāna* is similar to that in the Kurugod Isvara. On these basis this may be dated to the last quarter of the 12th century A.D.

The Gabbur Isvara temple, east of the Venkatesvara, is a small temple. Its door and pillars in the *antarāḷa* and pillars on the sides in the *sabhāmanṭapa* are similar to those in the Chincholi-Basavanna and Harihara. These pillars contain lower square block, middle portion with circular and octagonal bands, upper octagonal block (not bell-shaped) and pot top. Such pillars are also found in the Elubavi-Basavanna and Mahabalesvara at the same place. The central pillars in the Elubavi-Basavanna are similar to those in the Bagalavada temples. The circular central pillars in the Isvara are similar to those in the Balaganur temple, but the former are plain and have octagonal band on the middle portion. On the basis of these features these temples may be dated to the second half of the 12th century A.D.

The Kogali Jaina Basti was constructed formerly by Ganga king Durvinita as mentioned in the inscription[31] dated 1055 A.D. This suggests that the temple was already renovated at the time when the inscription was written. This is also supported by the architectural features. The *mahāmanṭapa* contains square, circular, octagonal and projected square pillars. The central square pillars have a shaft consisting of lower square block, middle portion with circular and octagonal bands, upper square block and pot top. Such pillars appear from the middle of the 12th century A.D. Hence the *mahāmanṭapa* of this temple belongs to this period.

The temples patronised by the Haihayas of Morata (Mallat) are found in Mallat, Kavital, Balaganur, Bagalavada, Harvi and Kallur. These temples display several common features. The earliest among these is the Mallat Mallikarjuna. It is a *trikūṭa* temple containing three *garbhagṛihas* on three sides, a *sabhāmanṭapa* and a *mukhamanṭapa*. Two more *garbhagṛihas* have been added subsequently adjacent to two subsidiary *garbhagṛihas*. The *adhishṭhāna* of the entire temple consists of *upāna*, *padma*, recessed broad *kanṭha* decorated with square flowers, and *ūrdhva padma*. The walls are plain. Above the western *garbhagṛiha* is a superstructure of *Vēsara* type with pilastered wall and *hāra*. It is of brick and mortar. This is the only temple with plain walls which has the *Vēsara* superstructure. Elephants appear on the backrest of the partly open *sabhāmanṭapa* and *mukhamanṭapa*. The door of the west *garbhagṛiha* contains five *śākhas* having three projected panels at the base. The outermost of these is broad and contains *dvārapālas*. Above are projected eave and five turrets over pilastered *manṭapas* filled in with lozenges. The boldly carved *chandraśila* decoration in the front contains central leaf pattern flanked by two scrolls issuing buds, conch and foliage. The *antarāḷa* door contains *jāla-vātāyanas* on the sides. Its pediment contains a large figure of Siva-Gajasuramardana in dancing posture, flanked by dancing drummers. The central pillars are of square type with a shaft containing lower and upper square blocks linked with the middle portion with circular and octagonal recessed and projected bands, and pot at the top, and scroll corbels. There are two circular pillars in the front side, containing figures on the lower square block. An inscription[32] on the bank of the stream records donations to the god Mallikarjuna in 1139 A.D. Two inscriptions[33] kept in the temple, one of them dated 1149 A.D., also record donations to the same god. These indicate that this temple was in existence before 1139 A.D. Hence it may be dated to about the end of the first quarter or the beginning of the second quarter of the 12th century A.D.

The *sabhāmanṭapa* of the Bagalavada Isvara contains similar *adhishṭhāna* (that of the *garbhagṛiha* is dilapidated), but the top *padma* course is replaced by a plain course with notched lower edge. The central square pillars are also similar. The *garbhagṛiha* door is also similar in outline but it is elaborately carved. It also consists of five *śākhas*. The fourth *śākha* is projected, round and decorated with creeper. At the base are separate panels with series of projections containing *pūrṇakuṁbha* on the outer broader zone. The *kapōta* and the turrets on the pediment are also similar. Above this on the beam are figures under elongated *tōraṇa*. The domical ceiling is of single slab carved with figures. This temple may be dated to the middle of the 12th century.

The Bagalavada Sankaralinga has different *adhishṭhāna* for the entire temple. It consists of *upāna*, *padma*, lenticular *kumuda* and *padma*. The outer sides of the scroll balustrades are decorated with elephants. The pillars and the door are similar to those in the Isvara at the same place. Hence this may also be dated to the middle of the 12th century A.D.

The Kallur Maratesvara has undergone several renovations. The wall of the original temple had projections and recesses as indicated by the partly preserved original *adhishṭhāna*. The architectural members containing turrets on single and double pilasters, originally belonging to this temple, have been reused in the small shrine in the complex and in the *mahādvāra*. The *upapīṭha* or the platform over which the present temple stands is also a later addition. The course underlying the original *adhishṭhāna* does not interlock with the top course of the platform. Perhaps the surrounding ground level was lowered by erosion exposing the foundation. The temple is located at the foot of the hill. The rain water flowing from the hill may have caused the erosion. The exposed foundation has been covered by the platform. The courses of the platform are similar to those of the *adhishṭhāna* of the Mallat Mallikarjuna. The backrest of the *kakshāsana* and the *garbhagṛiha* doors of both the temples are also similar. Hence the first major renovation has been done sometime in the middle of the 12th century A.D. The superstructure belongs to the 17-18th centuries A.D.

Only the *kapōta* course of the buried *adhishṭhāna* of the *garbhagṛiha* of the Balaganur Lakshminarayana is visible. The *adhishṭhāna* of the *sabhāmanṭapa* and *mukhamanṭapa* contains two more upper courses, of which the lower is a recessed *kanṭha* with square flowers and the upper a *padma*. Over this is the plain backrest of the *kakshāsana*. The central pillars are circular, containing figures on the lower block. The side pillars are similar to the corresponding pillars in the Mallat and Bagalavada temples. The pillars in the west *mukhamanṭapa* are octagonal with projections. The underside of the square abacus of all the pillars has a projected round edge surrounding the convex portion. Between the *antarāla* and *sabhāmanṭapa* is an unusual oblong bay as wide as the latter and separated from it by a wall containing a door and two *jāla-vātāyanas*. This door contains five *śākhas* and a single panel with figures at the base. At the centre of the pediment is a large figure of Narasimha in the act of killing Hiranyakasipu. This figure also serves as a *jāla-vātāyana*. It is flanked by two turrets without pilastered *manṭapa* on either side, separated by dancers and musicians. The figure of Narasimha reminds the similarly located figure of dancing Siva in the Mallat Mallikarjuna. The *garbhagṛiha* door is similar to the other door in the temple. Its *śākhas* are plain. Its base with projected panels containing figures is similar to that in the Bagalavada temples. The pediment contains five turrets. The inscription[34] in the temple indicates that this temple was constructed in c. 1175 A.D.

The exterior and square pillars in the Bagalavada Ramalinga are similar to those in the Balaganur Lakshminarayana. The front pillars have octagonal bell portion without projections. The underside of the abacus of the square pillars has projected round ledge. On the basis of these features this temple may also be dated to the second half of the 12th century.

The Bagalavada Nelagudi is a *trikūṭa* temple. The door *śākhas* of this temple are similar to those in the Balaganur Lakshminarayana. The workmanship of these doors is crude. This temple may also be dated to the second half of the 12th century A.D.

The Mallat Allamaprabhu is a *trikūṭa* temple. Its exterior is similar to that of the Mallikarjuna at the same place. The square pillars are similar to those in the Bagalavada Ramalinga. The niches are similar to those in the Bagalavada Sankaralinga. The doors consist of a central pilaster *śākha* flanked by a plain *śākha* on either side, separated by sloping narrow bands, *dvārapālas* at the base and turrets on the pediment. There are two inscriptions in front of the temple. One of them dated 1178 A.D.[35] records donations to the god Pallavesvara. Another dated 1196 A.D.[36] records that Malayya installed the god Sakalesvara, and Besavaladevi, Malayya's daughter, made a grant of land for the god Malesvaradeva. Hence this temple may be dated to about the third quarter of the 12th century A.D.

The Kavital Trayambakesvara forms the last phase of the temples patronised by the Haihayas. It is also a *trikūṭa* temple. The *adhishṭhāna* and the wall portion are similar to those in the Mallat temples but the *kanṭha* contains a row of elephants and the backrest of the *kakshāsana* contains square flowers. The *antarāḷa* wall has a thick pilaster flanked by a thin pilaster-turret on either side. The *Kaḷinga* type of superstructure consists of several tiers of single *kapōta* courses containing *padma* moulding on the underside and sloping top with dentil decorations. The balustrades consist of two elephants, carved in round. The square pillars are similar to those in the Mallat Allamaprabhu. The recessed circular bands on the middle portion are embellished with beaded decorations. The outer *śākha* of the west *antarāḷa* door is of a *jāla-vātāyana* containing square holes fitted with square flowers. The pediment also contains similar *jāla-vātāyana* set horizontally. The two inscriptions[37] in the temple indicate that this temple was constructed in about 1217 A.D.

The *garbhagṛihas* of the Koppal Parsvanatha Basti have plain doors, similar to those of the Kavital Trayambakesvara. The *antarāḷa* doors contain three *śākhas* -- plain, pilaster, and square or diamond shaped flowers inset in the blind square or rectangular holes. Similar doors are seen in the Kavital Trayambakesvara and Magala Suryanarayana. The last *śākha* of these temples contain square flowers inset in square holes instead of blind holes. The east wall of the inner *sabhāmanṭapa* is replaced by the *jāla-vātāyanas* set on the *kakshāsana*. It may be noted in this context that the Magala Suryanarayana and Gabbur Venkatesvara contain *jāla-vātāyanas* set on the *kakshāsana*. Above the west wall are three *kapōta* courses containing *padma* moulding on the underside and sloping top with dentil decorations, similar to the tiers of the superstructure in the Kavital Trayambakesvara. On the basis of these features this temple may be dated to the first quarter of the 13th century A.D.

The exterior of the Harvi Basavanna is similar to that of the Kavital Trayambakesvara. Therefore, it may also be dated to the first quarter of the 13th century A.D.

The Sindas of Kurugod also patronised similar type of temples found in Kurugod, Oruvay, Kolur and Hampi. The Kolur Raghanna is a large temple consisting of seven *garbhagṛihas,* surrounding two *sabhāmanṭapas,* placed side by side. The four extant superstructures contain four tiers each. Each tier consists of a plain recessed *kanṭha* and a projecting *kapōta* with flat underside and curved top with dentil projections. These superstructures are similar to that in the Munirabad Somesvara. The doors consist of three *śākhas*, all continuing on the lintel, with figures or *pūrṇakuṁbhas* at the base. There is no *kapōta* and no pediment. The four central pillars in the east *sabhāmanṭapa* contain octagonal bell on the upper portion of the shaft and scroll corbels. The central ceiling in this portion contains three rotated squares decorated with flowers on their vertical sides. The inscription[38] in the temple indicates that this temple was constructed in 1147 A.D.

The *adhishṭhāna* and the doors of the Kolur Gangadhara are similar. Its exterior is dilapidated. The central pillars are similar to the side pillars in the Kurugod Kallesvara. One of the central pillars was carved by Bolloja.[39] Hence this temple may be dated to the second half of the 12th century A.D.

The Kurugod Kallesvara has similar exterior details, including the superstructure. But the *adhishṭhāna* of its partly covered *sabhāmanṭapa* and *mukhamanṭapa* contain two additional courses -- lower recessed *kanṭha* decorated with elephants and square flowers and upper *padma*. Above is the backrest of the *kakshāsana* decorated with elephants. The balustrades are carved with elephant on the outer side and square flower on the inner side. At the top of the *sabhāmanṭapa* and *mukhamanṭapa* are large sloping eave, *kanṭha* and *padma*. The inscription[40] in the temple indicates that the temple was constructed in 1176 A.D. The north temple in the Murugudi complex at the same place also has similar exterior. The Hampi Isvara also has similar exterior but its *adhishṭhāna* consists of two plain courses and a course with rounded top containing dentil decorations. The *sabhāmanṭapa* has large projecting eave, *kanṭha* and *kapōta*. These two temples may be dated to the third quarter of the 12th century, because the temples belonging to the early years of the last quarter show a sudden change in the eave over the *garbhagṛiha*.

The Kurugod Ramesvara is a *trikūṭa* temple. It is partly dilapidated. Its partly buried *adhishṭhāna* is similar to that in the Kallesvara. The *kanṭha* course of the *sabhāmanṭapa* is decorated only with square flowers. The pilastered walls are decorated with turrets on single and double pilasters. But the walls do not have projections and recesses. The usual *kapōta* with round top at the top of the *garbhagṛiha* wall is replaced by a projecting eave with curvilinear section. The superstructure over the west *garbhagṛiha* is of *Kaḷinga* type, each tier consisting of two courses, similar to that in the Kallesvara. The south *garbhagṛiha* door consists of five *śākhas*, with figures at the base and five turrets on the pediment. The balustrades lying near the temple are of elephants, carved almost in round but without gap (cavity) between the front and the rear legs. An inscription[41] in front of the Basavesvara temple in the same village records the construction of a *trikūṭa* temple in 1177 A.D. It clearly mentions that two *gabhagṛihas* were facing north and south. The Ramesvara is the only temple containing three *garbhagṛihas*, of which two are facing north and south. Therefore, this temple may be identified as the *trikūṭa* temple dedicated to Gavaresvara, Mallikarjuna and Muddesvara, constructed in 1177 A.D. as mentioned in the inscription.

The Kudatini Kumaraswamy is a large temple consisting of three *garbhagrihas* arranged in a row, an oblong common *antarāla*, additional oblong bay as wide as *mahamanṭapa*, and large *mahāmanṭapa* in place of *sabhāmanṭapa*, open on three sides. The oblong bay is similar to that in the Balaganur Lakshminarayana. The large *mahāmanṭapa* consists of 6 x 8 pillars of different types. The pilastered exterior of the walls does not have projections or recesses but is decorated with turrets on single and double pilasters. The exterior of the walls is similar to that of the Kurugod Ramesvara. On these basis this temple may be dated to the last quarter of the 12th century.

The Kurugod Ujjalesvara has similar *adhishṭhāna* but the *kanṭha* is absent in the *adhishṭhāna* of the *sabhāmanṭapa*. Above the plain wall is a projecting eave with curvilinear section, which also continues over the closed portion of the *sabhāmanṭapa*. Over this is a *kapōta* with round top. Above the open portion of the *sabhāmanṭapa* and *mukhamanṭapa* are large sloping eave, *kanṭha* and *kapōta*. The *antarāla* door consists of four *sakhas* with three turrets and two lions on the pediment. At the base are two female *chauri*-bearers. This temple may be dated to the last quarter of the 12th century A.D. This is also corroborated by the epigraphical evidences. An inscription[42] from Kurugod, now in the Indian Museum, Calcutta, mentions that Sinda king Rachamalla I appeared, after his death, in the form of a self created Linga known as Udbhava Rachamallesvara, to the west of the temple of Svayambhu. We know from another inscription[43] on the same slab that Rachamalla I granted an estate to the god Svayambhu in 1173 A.D. and king Rachamalla II granted a village to the same god in 1181 A.D. Two more inscriptions,[44] dated 1176 A.D. and 1177 A.D., at the same place refer to king Rachamalla who may be identified with Rachamalla I, because when inscriptions refer to Rachamalla II, they specifically refer to him as Immadi (II) Rachamalla. Therefore king Rachamalla I must have died in between 1177 A.D. and 1181 A.D. and the temple of Udbhava Rachamallesvara must have been constructed during this period. The Ujjalesvara temple may thus be identified with the Udbhava Rachamallesvara temple. It may also be noted here that to the east of this temple are the remnants of a temple, which may be identified as that of the god Svayambhu.

The Kurugod Siddhesvara is the only Jaina temple at that place. Its *sabhāmanṭapa* is closed on all sides. The portion above the projecting eave is missing and the extant exterior portion is similar to that of the Ujjalesvara but the *adhishṭhāna* of the *sabhāmanṭapa* does not have the *padma* course above the *kapōta*. This change is because of the absence of the *kakshāsana* in this temple. The *garbhagriha* and the superstructure of the Mallikarjuna temple at the same place are similar to those of the Ujjalesvara temple. The *sabhāmanṭapa* is partly dilapidated. The *garbhagriha* and the superstructure of the Isvara temple at the same place are also similar except the *adhishṭhāna*, which is similar to that of the Hampi Isvara. The *adhishṭhāna* of the *sabhāmanṭapa* and *mukhamanṭapa* of the Kurugod Isvara has two additional courses and the backrest of the *kakshāsana*, and is similar to those in the Kallesvara temple, but the *kanṭha* and the backrest are decorated with square flowers. The courses over the closed and open portions of the *sabhāmanṭapa* are similar, consisting of large sloping eave, *kanṭha* and *kapōta*. With these features the Siddhesvara, Mallikarjuna and Isvara may also be dated to the last quarter of the 12th century.

The superstructure of the Oruvay Ramalingesvara is dilapidated. The exterior of the remnant portion of the *garbhagriha* is similar to that of the Kurugod Siddhesvara. The *adhishṭhāna* of the partly closed *sabhāmanṭapa* and *mukhamanṭapa* consists of *upāna*, *padma kumuda*, *kanṭha* and *padma*. Over this is the backrest of the *kakshāsana* decorated with flowers and elephants. The elephant balustrades in the front are similar to those in the Kurugod Ramesvara. On the basis of these features this temple may also be dated to the last quarter of the 12th century A.D.

The partly dilapidated Oruvay Benakappa is built over a platform. The two upper courses of the buried platform consist of *kanṭha* and plain course. The *adhishṭhāna* of the *sabhāmanṭapa* consists of *upāna*, *kanṭha* and *padma*. The *garbhagriha* door contains five *śākhas*, elephants at the base and five turrets on the pediment. An inscription[45] in the temple indicates that this temple was constructed in 1195 A.D.

The temple west of the Manmathakunda at Hampi is partly renovated during the Vijayanagara period. However, its *garbhagṛiha* with the superstructure is undisturbed. Its *adhishṭhāna* and the wall are similar to those of the Kurugod temples. The superstructure is also similar in outline but the *kapōta* courses here are different. The underside of these courses is shaped like *padma* and the sloping top has dentil projections. The inscription[46] in the neighbouring Durga temple indicates that the temple of Immadi Rachamallesvara was constructed in about 1199 A.D. The present temple may be identified as the Immadi Rachamallesvara temple and dated to about 1199 A.D.

The temple west of the south gate on the Hemakuta hill at Hampi is very small, without any pillars. Its *kakshāsana* and *Kaḷinga* type of superstructure are similar to those of the Kurugod temples. The superstructure of this temple is concealed by the later additions. This temple may be dated to the 12th century A.D.

The Talur Isvara is also similar to the Kurugod temples but its *kapōta* courses are similar to those in the temple west of the Manmathakunda at Hampi. The *kanṭha* courses of the superstructure in this temple are decorated with square flowers. The *adhisṭhānas* of the *garbhagṛiha* and *sabhāmanṭapa* are similar to those in the Kurugod Kallesvara. The *kanṭha* course of the *sabhāmanṭapa* contains square flowers. There is no backrest for the *kakshāsana*. The inscription[47] on a pillar in the *sabhāmanṭapa* mentions that this temple was constructed in 1218 A.D. in the reign of Hoysala king Ballala II. This temple exhibiting the local architectural tradition of the Sindas of Kurugod does not contain any features of the Hoysala temples.

The Kurugod Sangamesvara is a large temple incorporating some new features. It consists of *garbhagṛiha*, *antarāḷa*, *pradakshiṇāpatha*, *mahāmanṭapa* and *mukhamanṭapa*. The *pradakshiṇāpatha* is open and surrounded by very high *kakshāsana*. The remaining portion of the temple is also open and surrounded by the *kakshāsana*. The temple has double *adhishthana*. The lower *adhishṭhāna* may also be called *upapīṭha* as it contains little passage to go around the temple. It is similar to the *adhishṭhāna* of other temples at the same place. The upper *adhishṭhāna* consists of *upāna, padma,* course with round top and dentil decorations, *kanṭha* containing diamond-shaped flowers and *padma*. The upper portion of this *adhishṭhāna* serves as the *kakshāsana*. Above is the backrest decorated with square flowers. Above the pillars are large sloping eave and *kapōta*. Each tier of the superstructure consists of a plain recessed *kanṭha* and *kapōta* with underside shaped like *padma* and the sloping top with dentil projections. This is similar to the Talur Isvara. The central pillars are square consisting of lower square block, middle portion with 16-8-16-sided bands, upper square block, and pot top. The remaining pillars are circular and octagonal. The circular pillars contain lower square block, middle portion with recessed and projected circular bands, upper portion in the shape of circular bell, and pot top. The octagonal pillars have similar contour with circular and octagonal bands on the middle portion and the octagonal bell portion above. At the entrance are two large elephants carved in round. This temple shows the fusion of different features. The *upapīṭha* or the platform is a feature of the Hoysala architecture. The double *adhishṭhāna* and the *pradakshiṇāpatha* are commonly seen in the Vijayanagara temples. It may be noted here that the *pradakshiṇāpatha* surrounded by *kakshāsana* is seen in the Gabbur Venkatesvara also. On the basis of these features this temple may be dated to the second quarter of the 13th century A.D.

The temple north of the Manmathakunda at Hampi is partly dilapidated. Its *garbhagṛiha* with the superstructure is similar to the temple west of the Manmathakunda at the same place and the Talur Isvara. A new feature in the form of a raised horizontal band decorated with creeper scrolls is seen on the middle portion of the wall. Such bands are commonly seen in the pre-Vijayanagara and early-Vijayanagara temples at the same place. Therefore, this temple may be dated to the second half of the 13th century A.D.

The Kottur Murukallumatha is a *trikūṭa* temple. It is very much similar to the Talur Isvara and Hampi temples west and north of the Manmathakunda. But the superstructure consists of several tiers, each containing only a *kapōta* course. The *kanṭha* courses disappear here. This is similar to the Hampi Kampilaraya except for the absence of the raised horizontal band on the middle portion of the wall and large decorative panels on the superstructure. Therefore this may also be dated to the second half of the 13th century A.D.

The Hampi Kampilaraya is also a *trikūṭa* temple. Details of its elevation are similar to the Kurugod temples but the superstructure consists of only *kapōta* courses. On the middle portion of the wall runs a raised horizontal band decorated with creeper scrolls and flowers. Each side of each superstructure, except the front side, contains four large panels, one above the other, at the centre. The panels are of *kūḍu-kīrtimukha* containing figures. The inscription[48] in the temple records that Kampilaraya constructed this temple. Kampilaraya was ruling from Kummata from c. 1300 to 1327 A.D.[49] Therefore this temple may be dated to the first quarter of the 14th century A.D. The *trikūṭa* temple to the east of this temple at the same place is similar and may be dated to the same period.

Kampilaraya had his hill fort at Kummata, from where he fought the Muslim invaders till his death in the battle. The Mallikarjuna temple within the fortification at Kummata, now known as Halekummata, has single *garbhagṛiha*, *antarāḷa* and *sabhāmanṭapa*. Its exterior is similar to the Hampi Kampilaraya. Therefore this temple may also be dated to the same period.

The exterior of the Hampi Twin temples is similar to the Kampilaraya temple at the same place. The doors contain four, five and six *śākhas*, which also continue on the lintels. The square pillars contain figures, without *tōraṇas*, on both the lower and upper square blocks. The doors and the pillars look like proto-types of those in the Vijayanagara temples. The absence of the interior niches in these temples also becomes a regular feature of the Vijayangara temples. These temples may be dated to the beginning of the second quarter of the 14th century A.D.

NOTES AND REFERENCES

1. Meister and Dhaky, 1986, p. 52.
2. *Ibid*, p. 148.
3. *Ibid*, p. 144. The exterior of the shrine attached to the south *sabhāmanṭapa* on the west is partly covered under the debris.
4. *Ibid*, pp. 159-60.
5. *EI*, XXI, No. 40.
6. *SII*, IX i, No. 75.
7. *HAS*, 18, No. 1.
8. *SII*, IX i, No. 118.
9. *SII*, IX i, No. 135.
10. *Ibid*, No. 163.
11. *Ibid*, No. 141.
12. *Ibid*, No. 153.
13. *Ibid*, No. 158.
14. *EI*, XIII, pp. 36-58.
15. *SII*, IX i, No. 258.
16. *ARIE*, 1961, Nos. B 572 and 573.
17. Desai, 1956, No. 31.
18. *SII*, IX i, No. 329.
19. *Ibid*, No. 329.
20. *Ibid*, No. 120.
21. *Ibid*, No. 141.
22. *ARIE*, 1958-59, No. B 665.
23. *APGAS*, 3, No. Rc 13.
24. *EI*, XIII, pp. 36-58.
25. *ARIE*, 1961-62, Nos. B 576-580.
26. *ARIE*, 1958-59, No. B 711.
27. *Ibid*, No. B 712.
28. *SII*, IX i, No. 220.
29. *ARIE*, 1958-59, No. B 663.

30. Unpublished.

31. *SII*, IX i, No. 117.

32. *ARIE*, 1960-61, No. B 558.

33. *Ibid*, Nos. B 553 and 554.

34. *Ibid*, 1953-54, Nos. B 257 and 258; *HAS*, 18, No. 15.

35. *Ibid*, 1960-61, No. B 556.

36. *Ibid*, No. B 557.

37, *Ibid*, 1957-58, Nos. B 379 and 380.

38. *SII*, IX i, No. 249.

39. An unpublished inscription on it mentions that it is the pillar of Bolloja.

40. *SII*, IX i, No. 296.

41. *Ibid*, No. 297.

42. *EI*, XIV, No. 9 B, pp. 278-79.

43. *Ibid*, No. 9A.

44. *SII*, IX i, Nos. 296 and 297.

45. *Ibid*, No. 322.

46. *Ibid*, IV, No. 260.

47. *Ibid*, IX i, No. 335.

48. *ARSIE*, 1935, No. 353; Rao, 1985, p. 21.

49. Desai, *et al* (Ed), 1981, p. 286.

CHAPTER IX

CONCLUSION

The contemporary inscriptions in the region under study provide considerable information regarding several activities of the temples. Prosperous economic conditions and well organised social set up prevailing from 11th to 13th centuries in the region under study lead to the construction of numerous temples by the people of all walks of life like kings, queens, army chiefs, ministers, people holding high offices, mercantile/agricultural guilds, and lay individuals for earning merit or *puṇya*. This in turn lead to the practice of naming the temples after their patrons. For example Trailokyamallesvara temple, Ketalesvara temple and Mahadeva temple derived their names from the Chalukya king Trailokyamalla, queen Ketaladevi and the army general Mahadeva *daṇḍanāyaka* respectively. Similarly Lenkesvara, Gavaresvara, Nakharesvara, Telligesvara, Totigesvara and Melesvara were named after the respective guilds or organisations.

Activities of the temples increased considerably during the period under study necessitating well organised administration with the involvement of kings, *mahāmaṇḍaḷēśvaras*, *manneyas*, *gāvuṇḍas*, *mahājanas* etc. They entrusted the responsibility of temple management to *sthānika*, who served as a temple manager. Looking after temple management was the responsibility of *sthānika*.

The temples with their multifarious activities required a firm financial support. The financial resources of the temples were mainly grants made by the people of all walks of life such as kings, queens, feudatory chiefs, high officers, village heads, village assemblies, guilds of various types and some lay individuals. The grants were of various types such as villages, lands, taxes and dues, money and miscellaneous like animals, oil mills, houses etc. Several money grants were made with the condition that the money should be treated as capital and only its interest, at the specified rates, should be utilised. Such money was given to the people in the form of loan for earning interest. By these activities temple performed the duties of a bank. Temple also served as an employer by recruiting several people to attend to its activities like worship, meditation, education, performing arts etc.

Aṁgabhōga (personal enjoyment of the god, i.e. sculpture), *raṁgabhōga* (theatrical enjoyment like performance of music, dance, drama etc.) and *naivēdya* (offering of food) were the main constituents of *nitya* (daily) and *naimittika* (occasional) worship. *Chaitra, pavitra* and *saṁkramaṇa* were some of the important festivals celebrated in temples. As music, dance and drama became part and parcel of worship, temple became a repository of performing arts and recruited its own staff for these purposes.

Temple served as a centre of education by *vidyādāna* (imparting education). It offered several courses, provided stipends to teachers (*bhaṭṭavṛitti*) and students (*chaṭṭavaṛitti*).

Some temples had their own *maṭhas* and *satras* (feeding houses) which engaged in *annadāna* (gift of food) to *atithi* (guests), *abhyāgata* (visitors), *tapōdhana* (ascetics) and *vidyārthi* (students). Apart from these, temple also served as a place of justice.

The above activities indicate that the temple was not only a place of worship but also a socio-religious institution.

Inscriptions associated with the temples in the region under study give us interesting information regarding the text followed for the construction of temples, names of the architects and the sculptors responsible for the construction of temples and carving of images, and the architectural terms used by them. They also give information regarding the attention given for the restoration of temples.

An inscription at Kuruvatti mentions that Gulugoja, an architect, was following the *vāstuśāstra* propounded by Gunapa...ryya. Unfortunately this text is not available.

Architects are mentioned as *sūtradhāris* and *āchāris*, and sculptors as *rūvāris* in inscriptions. Padmoja of Soge, Bokoja, Bammoja and Gulugoja were some of the architects, while Muchchoja, Chandachari, Ketoja, Chavundoja, Nagavama, Tipoja, Nemoja and Dasadamoja were some of the sculptors who were responsible for the construction of temples and the carving of images in the region under study.

As indicated in an inscription at Holal the architects of the region under study were well versed in four types of temples, viz. *Nāgara, Kaḷinga, Drāviḷa* (*Drāviḍa*) and *Vēsara*. The *Nāgara* temple with curvilinear *śikhara*-spire topped by *āmalasaraka* is not found in the region under study but it has been carved in miniature form on the walls, pillars and doors of several temples in the region under study.

The *Drāviḍa* temple with storeyed superstructure, where the upper storeys imitate the details of the *āditala* (ground storey), is the local type used by the Chalukyas of Badami and the Rashtrakutas. The temple forms take a serious deviation from this *Drāviḍa* to *Vēsara* type. The *Vēsara* type introduced in the 11th century in this region is nothing but a type innovated by giving more stress to the verticality of temple which results in reduction of height of upper *talas*. The *Vēsara* temple though contains all the elements of *Drāviḍa* temple, it looks like temple of single storey with a superstructure, the curvilinear lines of which give the impression of a *Nāgara* temple. The Kukanur Kallesvara still retains the *Drāviḍa* form. The *Drāviḍa* type carved in miniature form is found on the walls, pillars and doors of several temples. The Itagi Mahadeva, Huvinahadagali Kallesvara, Sogi Kallesvara, Nilagunda Bhimesvara and Ujjini Siddhesvara in the region under study are of the *Vēsara* type.

The *Kaḷinga* type mentioned in the inscription is the *piḍhā deul* type of the Kalingadesa. Temples of this type consisting of stepped pyramidal superstructure are found at Kavital, Mallat, Munirabad, Halekummata, Kurugod, Kolur, Talur, Kottur and Hampi in the region under study.

Apart from these major architectural forms, the inscriptions in the region also mention architectural terms like *anga* (projections), *bhūmi* (storey), *adhishṭhāna* (basement), *bhitti* (wall), *kaḷaśa* (pinnacle) and *prākāra* (enclosure wall), *mukhasāle* (front hall), *sabhāmanṭapa* and *piriyamanṭapa* (large hall).

People who caused the construction of temples also took precautions for their repairs. Sculptors and masons were employed in the temple service for attending to the repairs. Provisions for restoration were made in grants made to the temples.

The Chalukyas of Kalyana introduced chloritic schist for both architecture and sculpture. This soft material, suitable for easy and minute carvings, gave opportunity for extensive ornamentation of sculptures and temples. This was further exploited by the Hoysalas whose temples are well known for their exquisite carvings.

The temples in the region fall into two types, i.e. *Vēsara* and *Kaḷinga*. The *Vēsara* type consists of pilastered wall containing projections and recesses and storeyed superstructure. The *Kaḷinga* type consists of plain walls with stepped pyramidal superstructure. The *Vēsara* temples built in chloritic schist are much ornamented while those of the *Kaḷinga* type are plain. Both the types were in use simultaneously from 11th to 13th centuries.

The major temples constructed by the Chalukyas of Kalyana are of the *Vesara* type and form major group in the region under study. The interiors of the Chalukyan temples are less decorative when compared to those of the Hoysalas. There are only three temples which show the Hoysala workmanship in over ornamentation and equal attention given both to the exterior and interior. These three temples, viz. Magala Suryanarayana, Ujjini Siddhesvara and Hampi Bhuvanesvari contain elaborately carved doors and ceilings. Large, domical and highly decorated ceilings form a common feature in the Hoysala temples. The Magala Suryanarayana has a foundation inscription recording its construction in 1209 A.D., in the reign of Hoysala king Ballala II. Though these temples exhibit the Hoysala style, the Talur

Isvara constructed in 1218 A.D. in the reign of the same king is of typical local *Kaḷinga* type.

There are three groups of *Kaḷinga* type of temples in the region. One group patronised by the Haihayas of Morata (Mallat) consists of temples located at Mallat, Bagalavada, Harvi, Kallur and Kurdi, all in Manvi taluk in Raichur district. The second group patronised by the Sindas of Kurugod consists of temples located at Kurugod, Kolur, Oruvay and Hampi in Bellary and Hospet taluks in Bellary district. These two groups have much similarities and characterised by the partly covered *sabhāmanṭapa*, elephants and square flowers carved on the *kanṭha* and on the backrest of the *kakshāsana*, and the elephant balustrades. The third group consists of the Hampi Kampilaraya and Temple east of Kampilaraya, and Halekummata Mllikarjuna. These were patronised by Kampilaraya who was ruling the area in the first quarṭer of the 14th century from his hill fort at Kummata (Halekummata). All these are characterised by a horizontal band on the middle portion of the wall and projecting carved slabs at the centre of alternate tiers of the superstructure.

The Kurugod Sangamesvara datable to the second quarter of the 14th century is the last temple covered under the present study. It has two *adhishṭhānas* one set above the other, large multipillared open *manṭapa* in the front and *pradakshiṇāpatha* around the *garbhagṛiha,* which form regular features of the Vijayanagara temples, which appear in the region from the second half of the 14th century. Here we may also note that the chloritic schist introduced by the Chalukyas of Kalyana disappears in the 14th century. Succeeding Vijayanagara kings stick on to granite for building their temples.

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ARADND	*Annual Report of the Archaeological Department of H.E.H. the Nizam's Dominions.*
ARE	*Annual Report on Epigraphy.*
ARIE	*Annual Report on Indian Epigraphy.*
ARSIE	*Annual Report on South Indian Epigraphy.*
EC	*Epigraphia Carnatica.*
EI	*Epigraphia Indica.*
HAS	*Hyderabad Archaeological Series.*
IA	*Indian Antiquary.*
IAR	*Indian Archaeology - A Review.*
JESI	*Journal of the Epigraphical Society of India.*
JKU	*Journal of the Karnatak University, Social Sciences, Dharwad.*
JMU	*Journal of the Mysore University, Section A - Arts, Mysore.*
KB	*Karnataka Bharati (Kannada), Quarterly Journal of the Karnatak University, Dharwad.*
KI	*Karnatak Inscriptions.*
QJMS	*Quarterly Journal of the Mythic Society,* Bangalore.
SII	*South Indian Inscriptions.*

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GLOSSARY

abhaya hasta: hand in the pose of protection-affording
abhayamudra: pose of protection-affording
abhishēka: ablution
āchāri: architect
āchārya: religious teacher
achchina kammaṭa: mint
āditala: ground floor
adhishṭhāna: moulded base
akkasāle: goldsmith
akshmāla: rosary
āmalasaraka: myrobalan
añjalimudra: hands clasped in adoration or salutation
ankaṇa: hall-bay
ankusa: goad
antara: intermediate recess
antarāḷa: covered vestibule set between *garbhagṛiha* and *sabhāmanṭapa*
avatāra: descent of a deity, usually Vishnu, to earth incarnated as a human or animal
bāḍa: wall
baḍagi: carpenter
bāṇa: arrow
bandhana: moulding between two *janghas*
baraṇḍa: set of mouldings demarcating the *bāḍa* from the *gaṇḍi*
basadi: Jaina temple
bhadra: wall projection
bhitti: wall
bhūmi: a horizontal division of the superstructure of a north Indian *(Nāgara)* temple
chakra: wheel
chakrakuṇḍala: ear ornament in circular form
chandraśilā: moon-stone
chauri: fly whisk
chauri-bearer: person holding fly whisk
chitrakale: art of painting or sculpturing
chitraputrike: statue, bracket figure

ḍamaru: small drum
dēgula: temple
dēvakōshṭha: niche for a divinity
dēvālaya: temple
dhyānamudra: meditation posture
dikpāla: guardian of a direction
dīpastaṁbha: lamp pillar
Drāviḍa: temple of *shaḍvarga jāti,* having six major components, viz. *adhisṭhāna, pāda, prastara, grīva, śikhara* and *stūpi*
Drāviḷa: Drāviḍa
dvārapāla: door keeper
dvikūṭa: two-celled temple
dvitala: two storeyed
ēkatala: one storeyed
gada: Indian club
gadyāṇa: coin
gaṇḍi: superstructure
garbhagṛiha: sanctum sanctorum
Garuḍagaṁbha: lamp pillar in front of a temple on which a figure of Garuda is carved.
gōpura: tower, superstructure
graha: planet
grīva: neck of superstructure
haṁsa: goose
hāra: cloistered parapet, mostly including *kūṭas, śālas* and *pañjaras*
jagati: basal moulding of *adhisṭhāna*
jāla-vātāyana: grille-window
jaṭāmakuṭa: crown of locks of matted hair
Jinālaya: Jaina temple
kakshāsana: seat-back
kaḷaśa: ghaṭa, vase-finial
Kaḷinga: temple with tiered pyramidal roof
kalla dēgula: stone temple
kaṁbha: pillar
kañchagāra: bronze-smith
kaṇṭha: neck, recess between mouldings
kapāla: human skull used by Siva as a receptacle for food or drink

kapōta: roll or overhanging cornice, usually flexed, projecting beyond the principal wall to throw off water

kaṭ yāvalaṁbita: the arm is let down so as to hang by the side of the body, and the hand is made to rest on the loin

khaḍga: sword

khaṭvānga: siva's club, composed of a human skull and bone of forearm or leg

khēṭaka: shield

kirīṭa: crown

kīrtimukha: "face-of-glory" (decorative motif)

kūḍu: nest; an arched or horse-shoe-shaped opening projected out of a flexed cornice *(kapōta)*

kūḍu-kīrtimukha: *kūḍu* with *kīrtimukha* at the top

kumuda: torus moulding

kūṭa: a *śikhara* unit of square plan with four-sided converging roof and single finial

kūṭa-śikhara: roof of *kūṭa*

lalāṭa: central block with a deity over a door

lalāṭa biṁba: chief decorative motif or figure on the frontal of any door-lintel

lalitāsana: sitting posture with one leg down and one tucked up

Lāṭina: highly intricate and overlapping *jālaka* pattern on the *rēkhā śikhara* of the north Indian temple

mahādvāra: main entrance; gateway

mahāmanṭapa: large hall attached to *sabhāmanṭapa*

mahānāḷprabhu: officer in charge of group of villages

makara: crocodile-like mythical animal

makaradhvaja: flag containing *makara*

makara tōraṇa: *tōraṇa* arch issued from the mouths of the *makaras*

manḍapa: hall with columns

manṭapa: hall with columns

maṭha: monastery

mithuna: auspicious couple

mōdaka: sweets

mukhamanṭapa: front hall; entry hall

mukha-sāle: front hall

mukkoḍe: triple umbrella

Nāga: snake-king; cobra

Nāgiṇi: female snake

Nāgara: typical north Indian temple with curvilinear *śikhara*-spire topped by *āmalasaraka*

nandimanṭapa: small hall for reclining bull in Saiva temple
navaranga: *sabhāmanṭapa*
ōvaja: architect; sculptor; engraver
pabhāga: a set of mouldings constituting the lowest part of the *bada*
pāda: pilastered wall
padma: lotus; inverted cyma-recta moulding with lotus-petal pattern
padma pīṭha: pedestal decorated with lotus-petal pattern
padmāsana: seated with legs crossed and soles of the feet turned upward
pañchakūṭa: five-celled temple
pañchānga: five components
pañjara: fronton of vaulted apsidal shrine (decorative motif)
paraśu: battle axe
parisūtrada kōṭe: enclosure wall
parivāra: deity in a subsidiary shrine
pāśa: a noose of ropes employed in binding the enemy's hands and legs
phala: fruit
phalaka: abacus (pillar-part supporting corbels)
phāmsanā: tiered, pyramidal roof
pīḍhā deul: temple with tiered pyramidal roof; the term used in *Kaḷinga* (Orissa) temples
piriya-manṭapa: large hall
pīṭha: pedestal
prabhāvaḷi: large halo
pradakshiṇā: circumambulatory path
pradakshiṇāpatha: circummambutatory path
prākāra: enclosure wall
praṇāla: water-chute for draining ablution water
prāsāda: sacred building, temple
prastara: entablature
pūja: worship
puṇya: merit
pūrnakuṁbha: vase of plenty; vase and foliage; decorative motif
pushpa: flower
pustaka: book
rasa: feeling; emotional character of an art work
Rēkhānāgara: typical north Indian style temple form with curvilinear superstructure, emphasised by the *bhadra* projections on the sides, and by *rēkhās* (curvilinear lines) crowned by a neck and *āmalaka* with *kaḷaśa* on top

ruṇḍamāla: garland of skulls

rūvāri: sculptor

sabhāmanṭapa: square hall with nine bays

śākha: decorative band on door-jamb

śala: miniature rectangular hall with wagon-vault roof

śāla-śikhara: rectangular wagon-vault *śikhara*

samabhanga: erect pose

śankha: conch

sapta-tāla: seven palm trees

sāri: lower garment worn by ladies

sarvatōbhadra: four-faced; with four openings

satra: choultry; feeding house

satrada-mane: choultry; feeding house

saudha: temple

śikhara: crowning cupola

śilpa-śāstra: a treatise on sculpturing

sādhu-siddhas: ascetics and saints

stūpa: hemispherical funerary structure built over the remains of distinguished persons

stūpi: pinnacle; finial

sukanāsi: antefix at the front of the superstructure

sūtradhāri: architect

tala: storey; floor

tala jangha: lower portion between the *pābhāga* and *bandhana* mouldings

tōraṇa: gateway; arched gateway-pattern

tribhanga: three bends or curves of body

tribhūmi: three *bhūmis*

trikūṭa: three-celled temple

tripaṭṭa kumuda: three faced *kumuda*

triśūla: trident

tritala: three-storeyed

upādhyāya: teacher

upāna: sub-plinth moulding

upapīṭha: platform beneath the *adhishṭhāna*

upar jangha: upper portion between *bandhana* and *baraṇḍa* mouldings

ūrdhava-padma: inverted cyma-recta with lotus-petal pattern vajra: thunderbolt

varadahasta: hand gesture of conferring a boon

varadamudra: hand gesture of conferring a boon

vāstu-śāstra: a treatise on architecture

vēsara: hybrid type of temple basically *Drāviḍa* with *Nāgara* details

vētāla: vampire

vimāna: shrine from *upāna* to *stūpi*

vīṇa: string instrument resembling a lute

vīṇadhāri: holding *vīṇa*

viśvakarma: divine architect

vṛitta: circular

vṛitta kumuda: circular *kumuda*

vyāla: composite animal

yajnōpavīta: sacred thread

yōgamudra: right palm is placed in the left and both together are laid on the crossed legs of the seated image

yōgapaṭṭa: band for binding the legs in a pose of meditation

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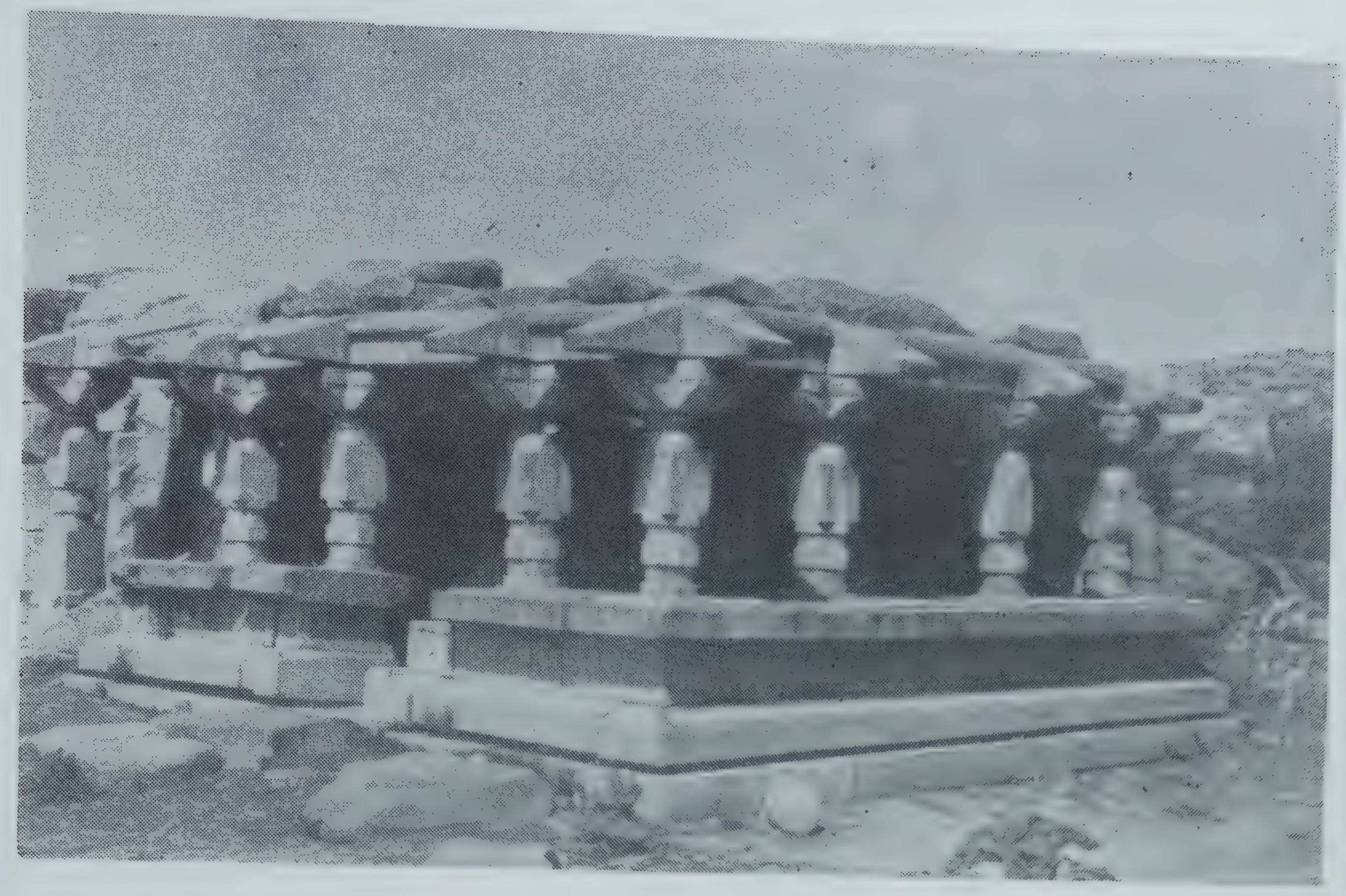
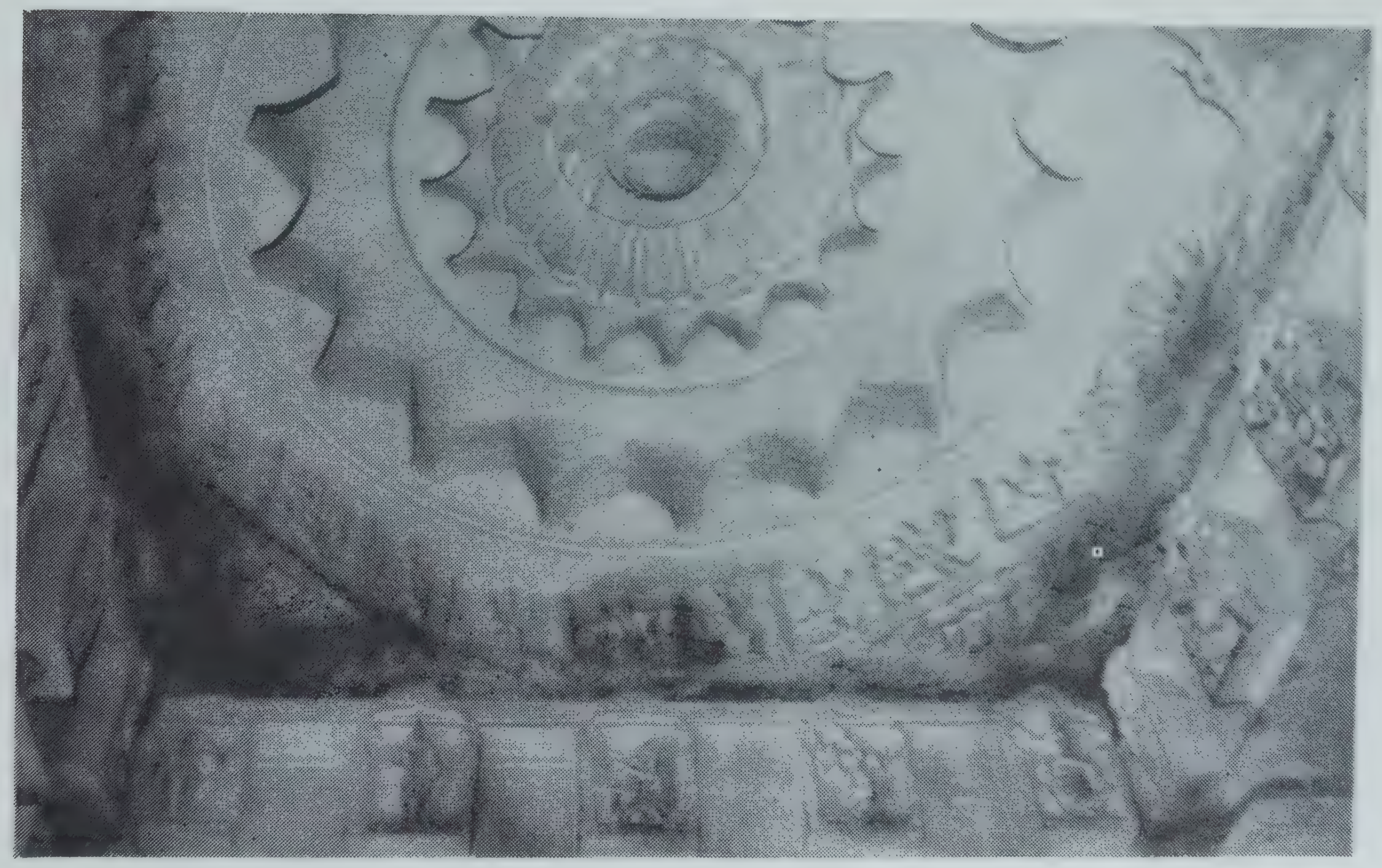
BAGALAVADA ISVARA

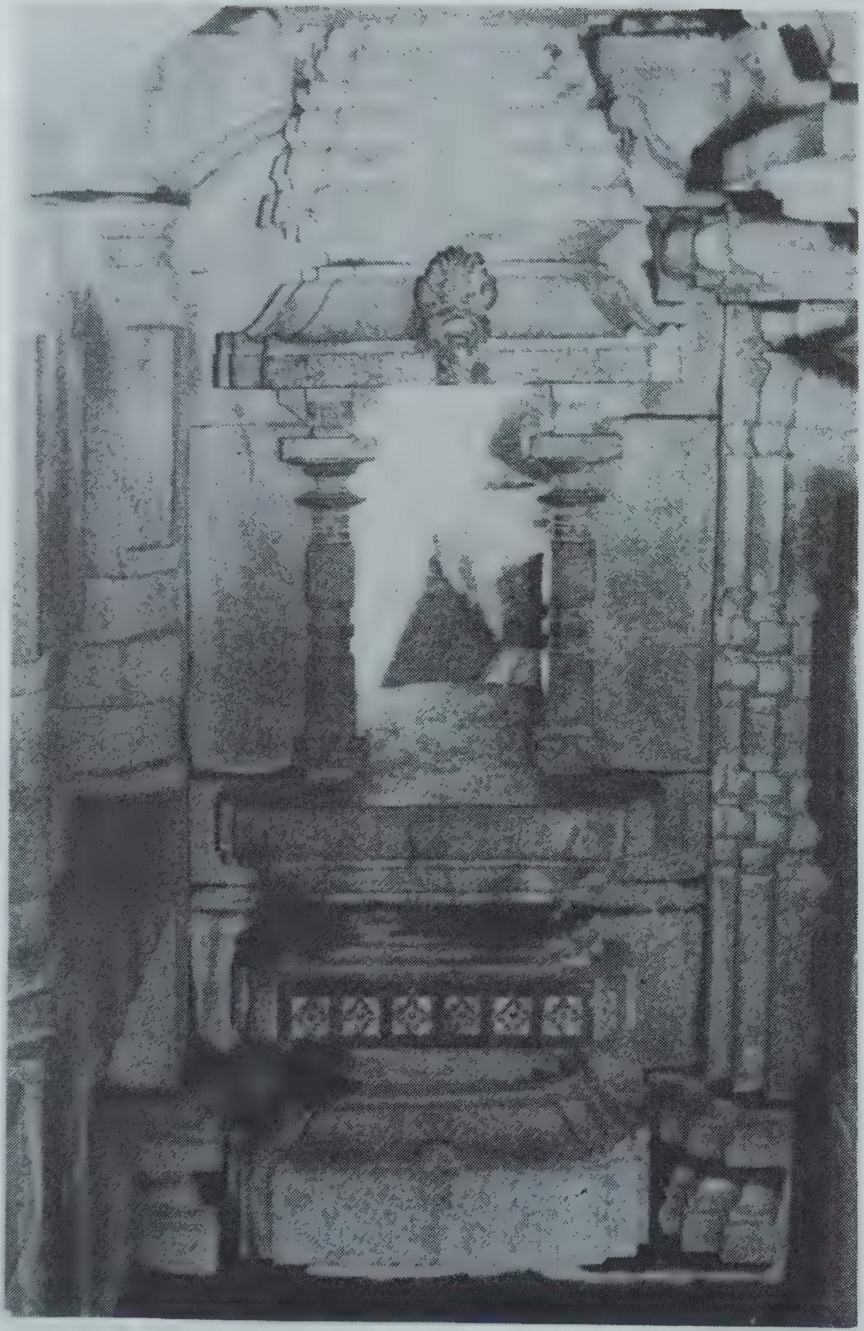


1. General View.

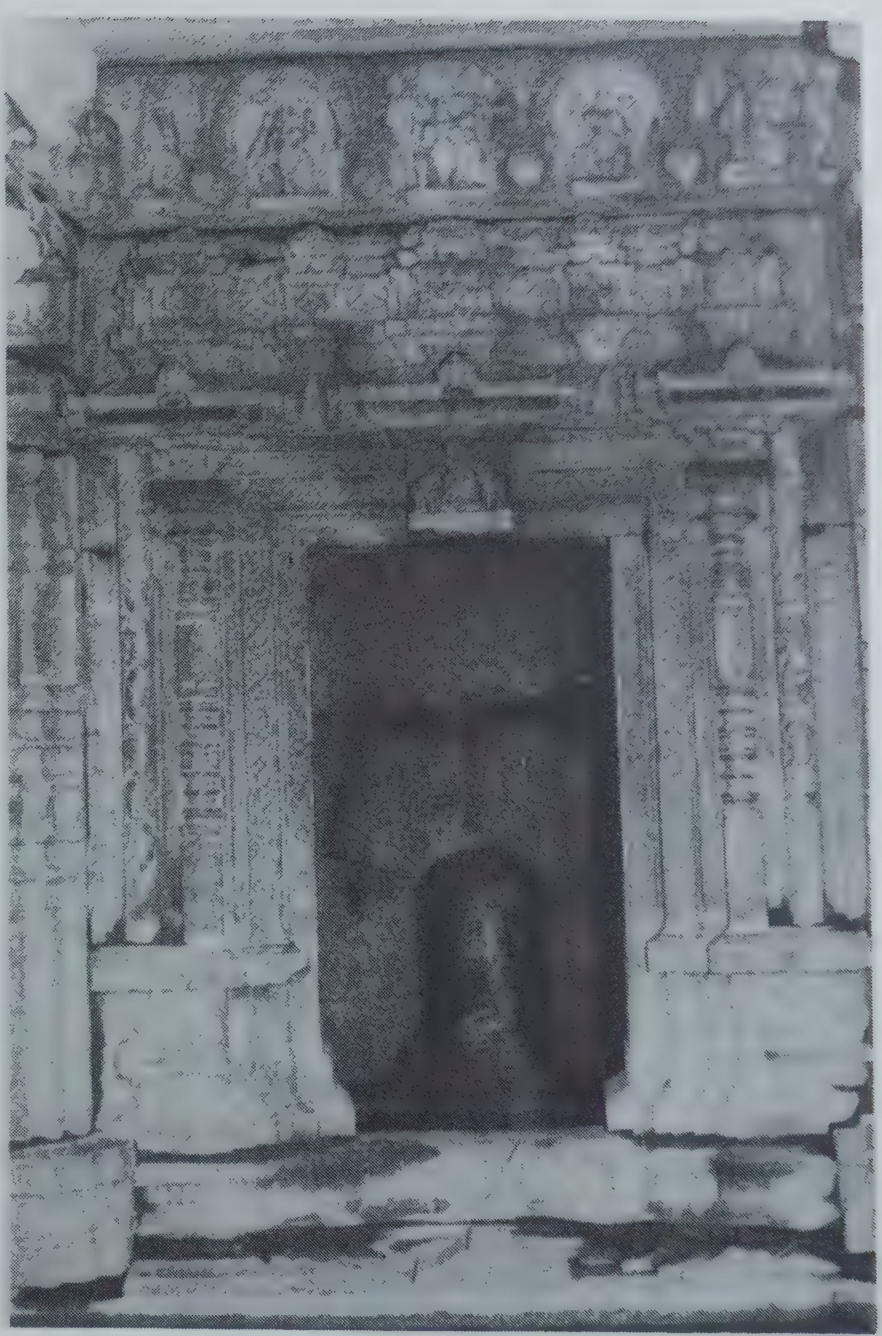


2. *Sabhāmanṭapa* Ceiling.

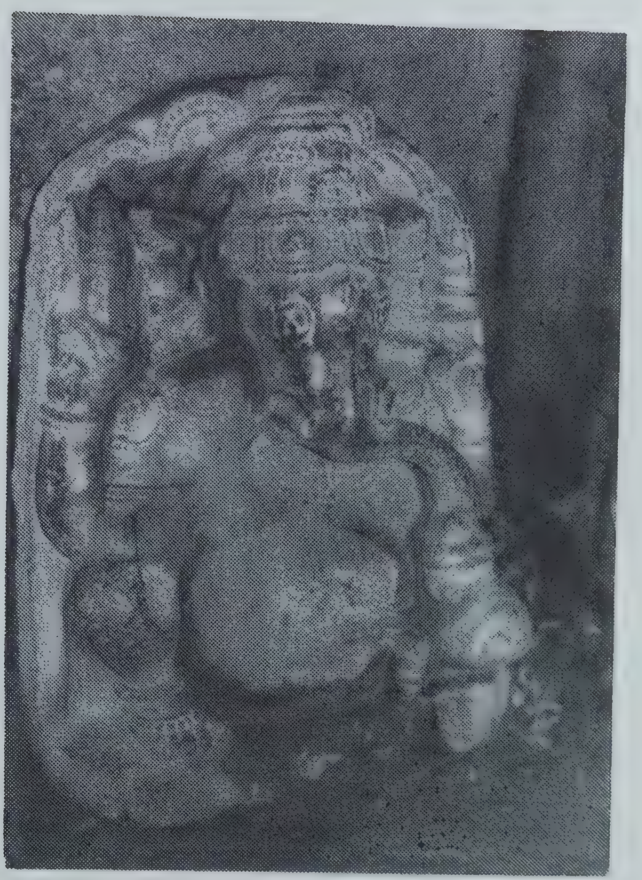
BAGALAVADA ISVARA



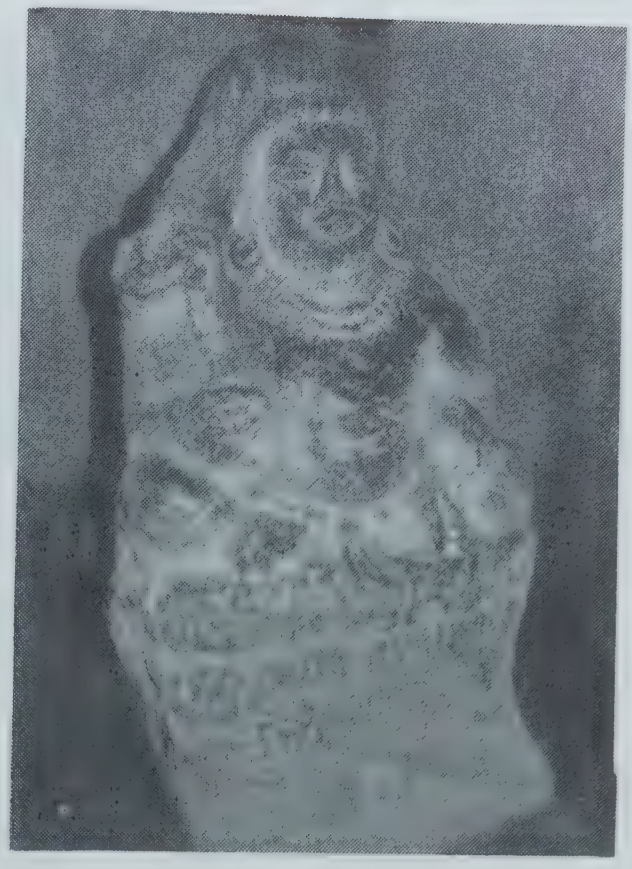
3. Niche.



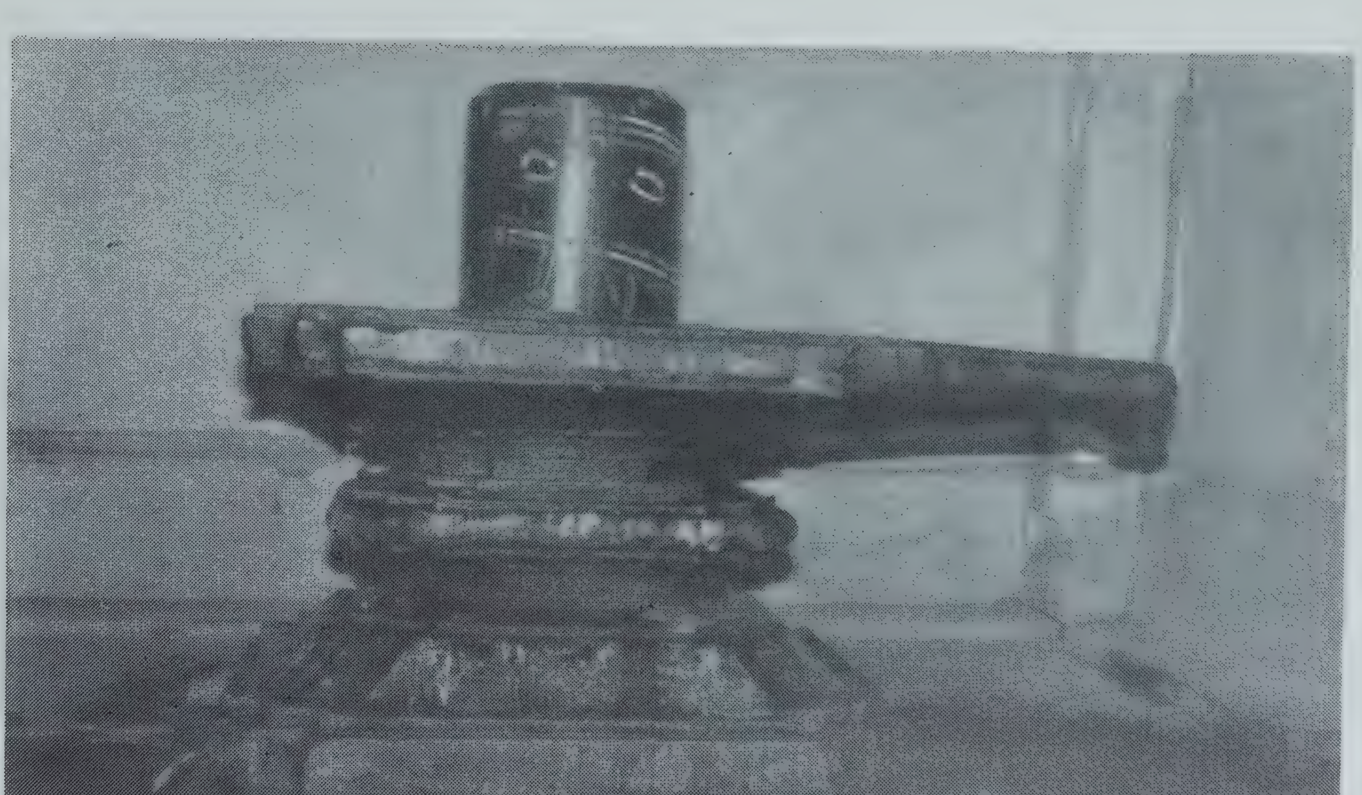
4. *Garbhagṛiha* Door.



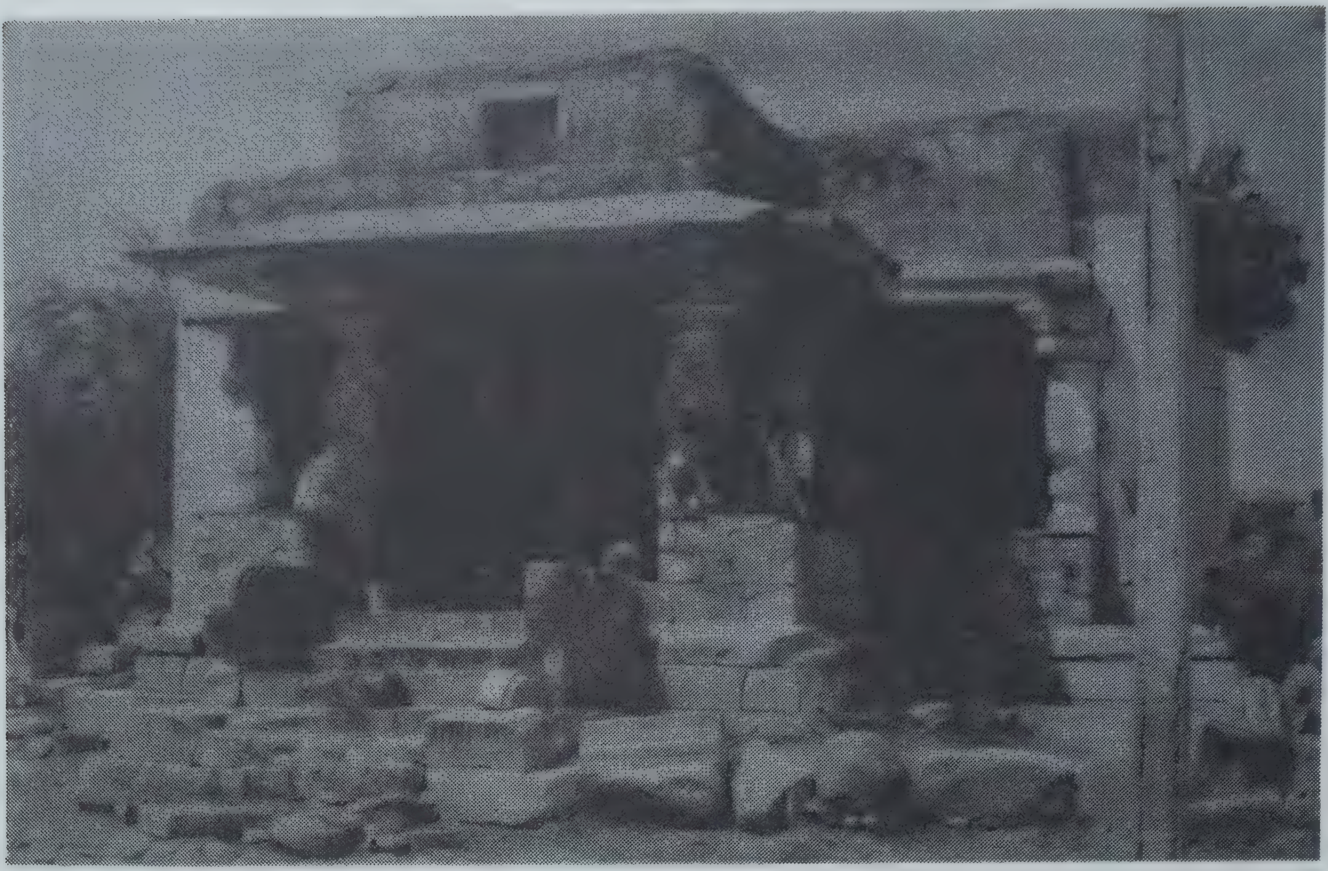
5. Ganesha.



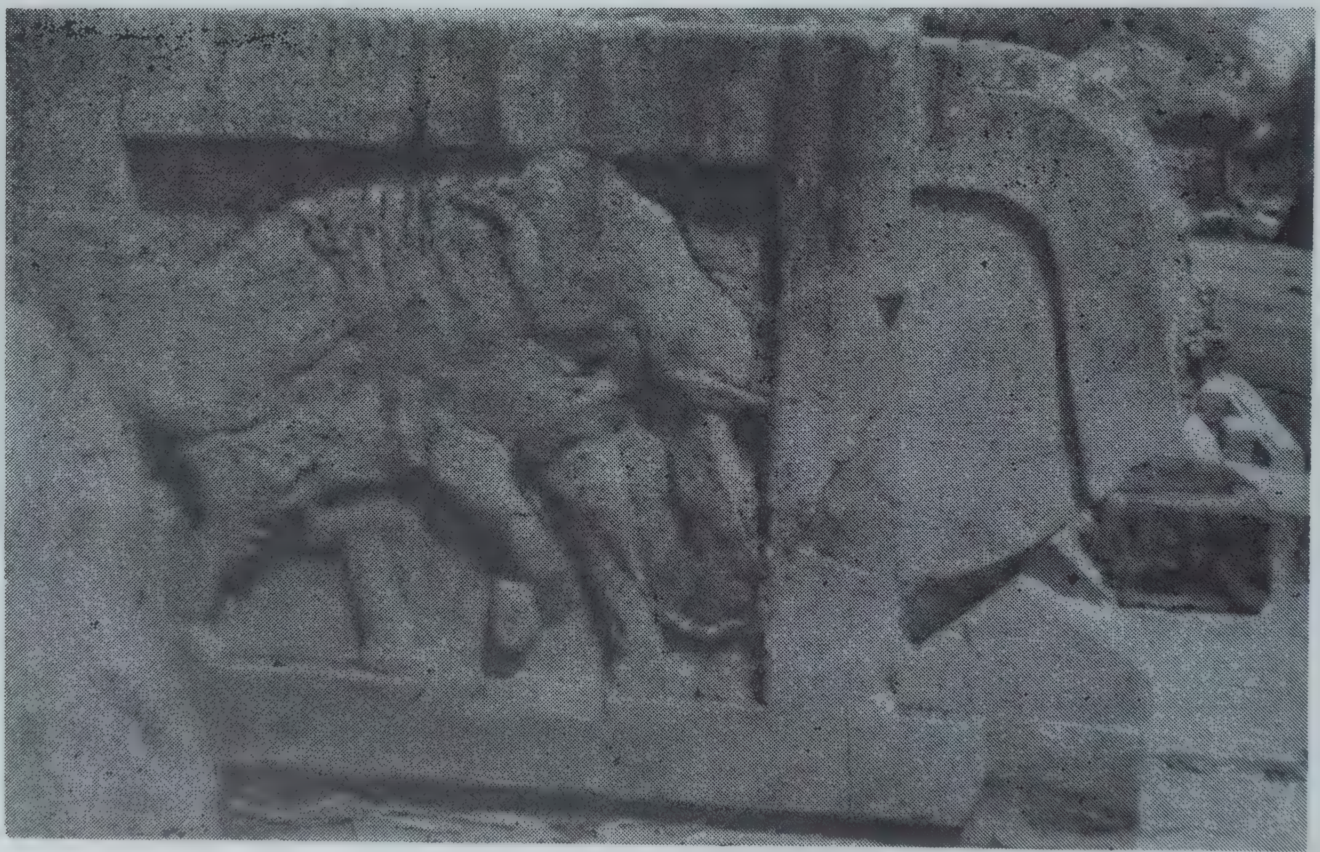
6. Saint(?).



7. BAGALAVADA RAMALINGA, Linga.

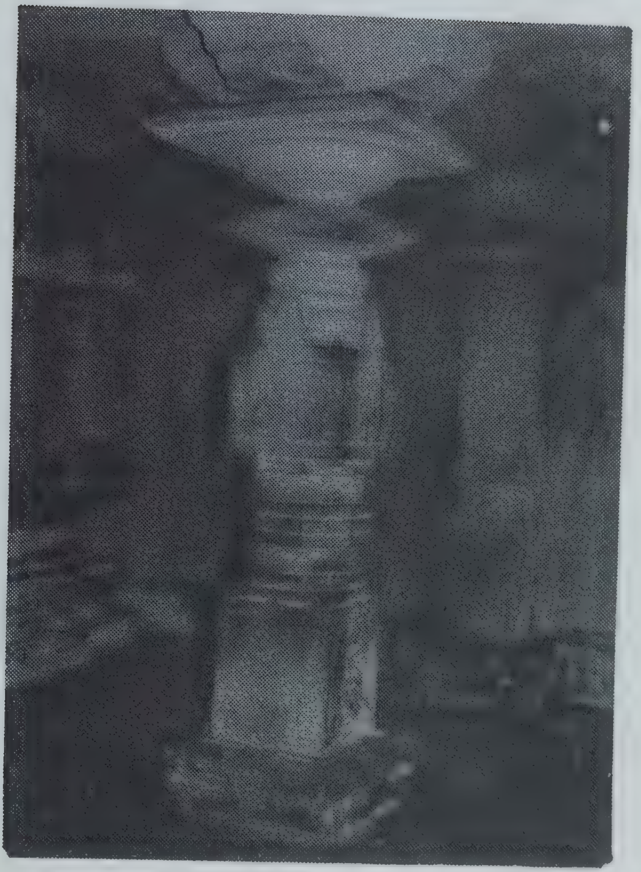


8. General View.

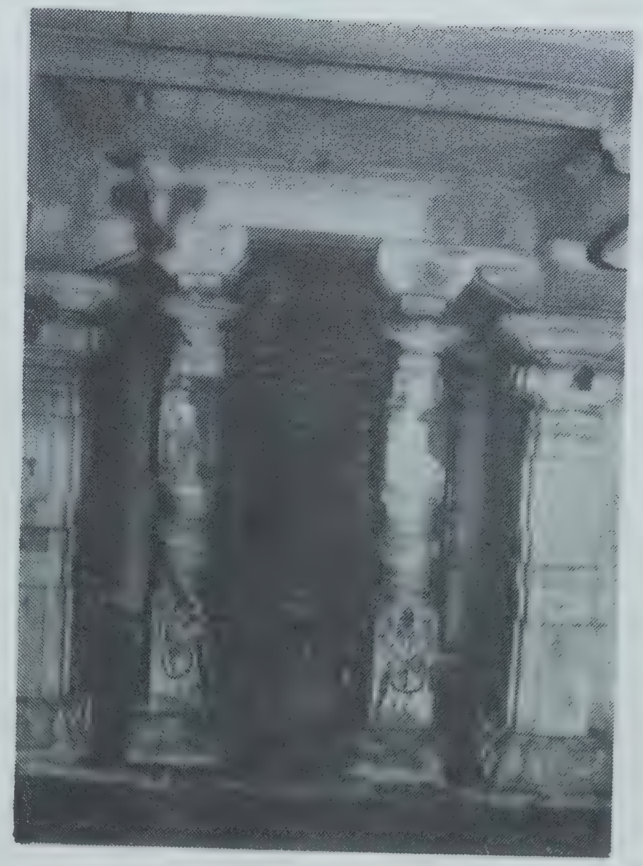


9. Balustrades.

BAGALAVADA SANKARALINGA

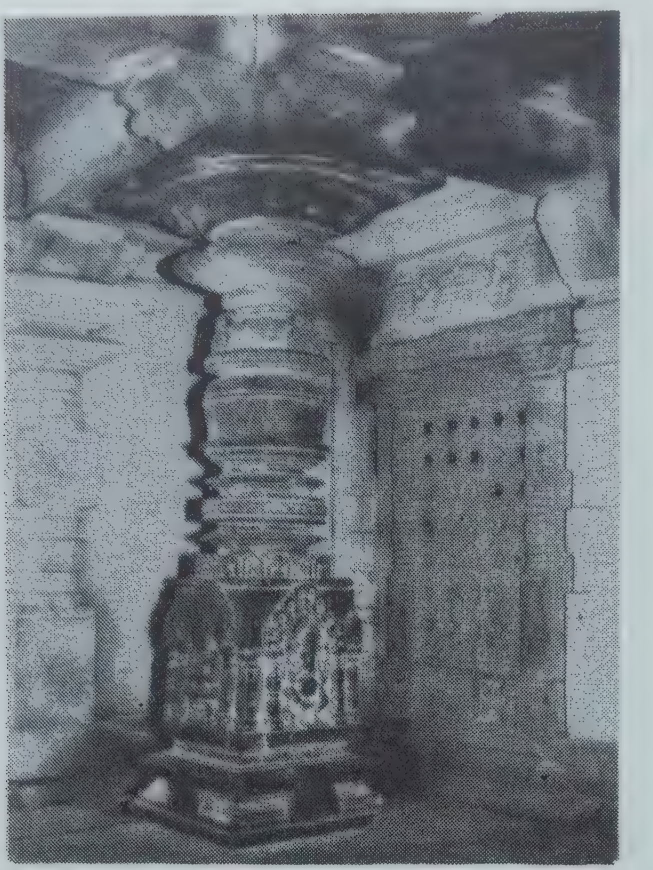


10. Pillar.

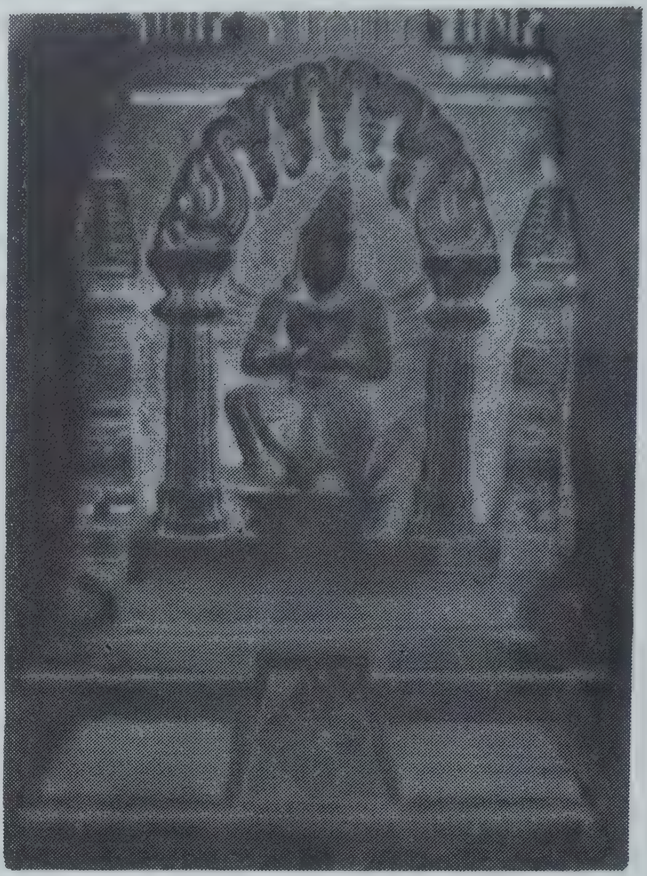


11. *Antarāḷa,* Pillars.

12. BALAGANUR LAKSHMINARAYANA.

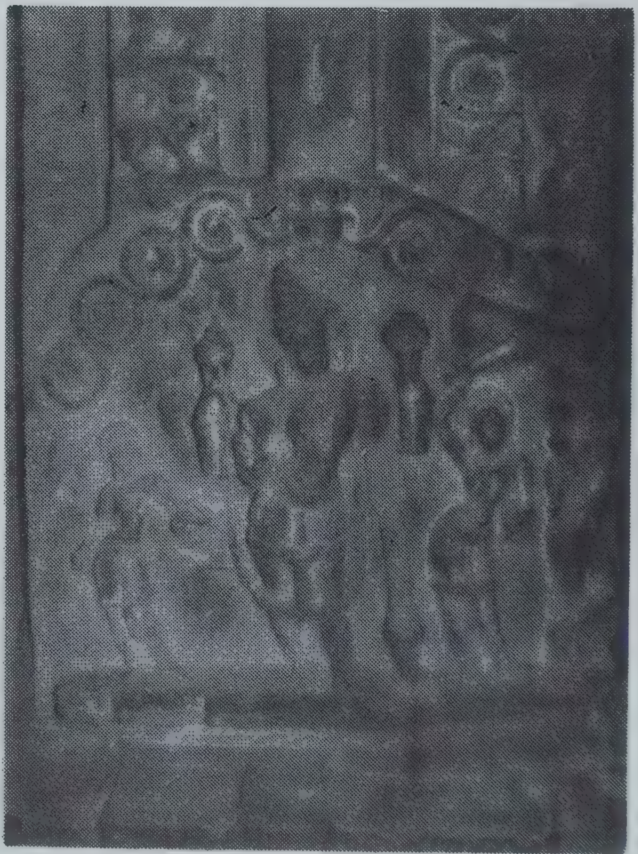


13. Pillar.

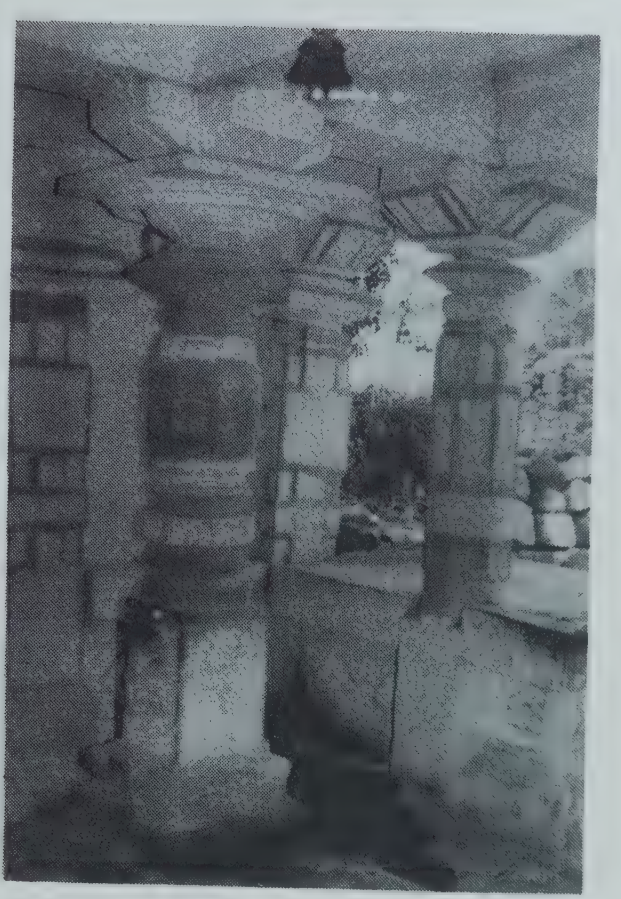


14. Garuda on Pillar

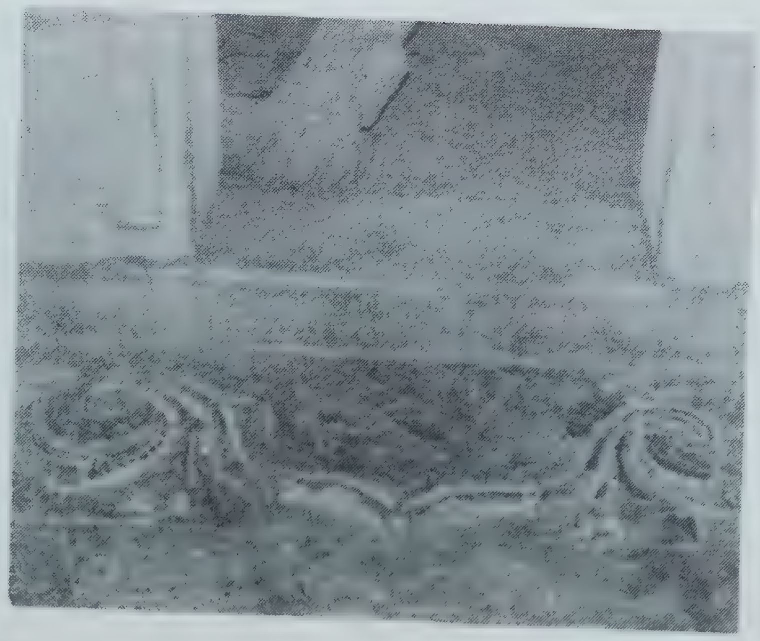
15. Door of the Passage in front of *Antarāḷa.*



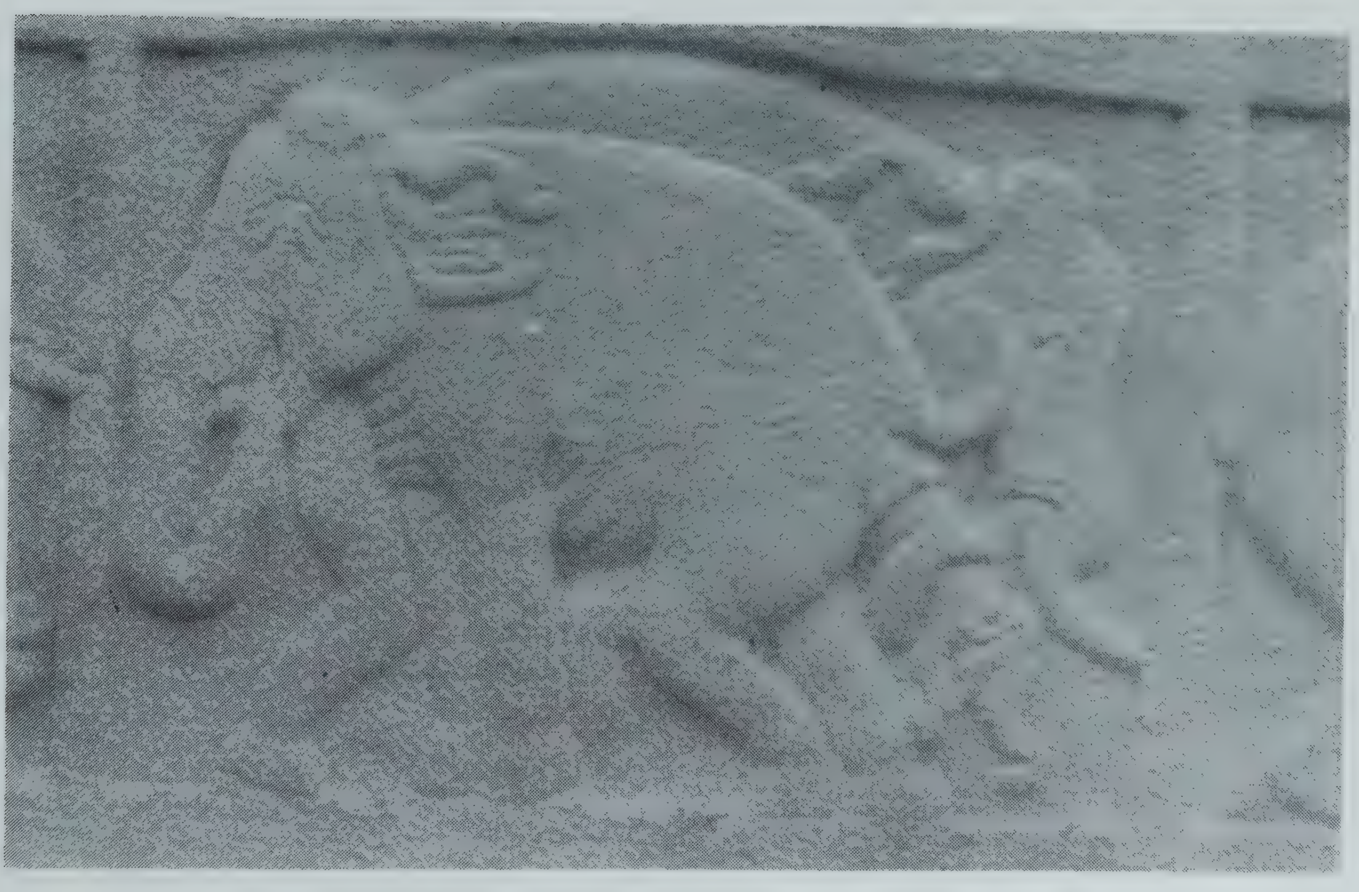
16. *Dvārapāla.*



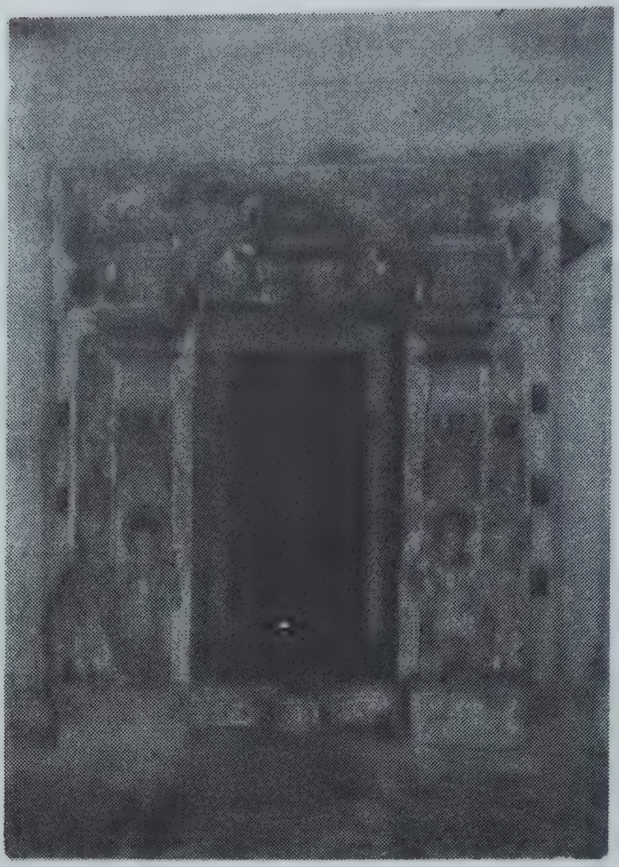
17. Pillar.



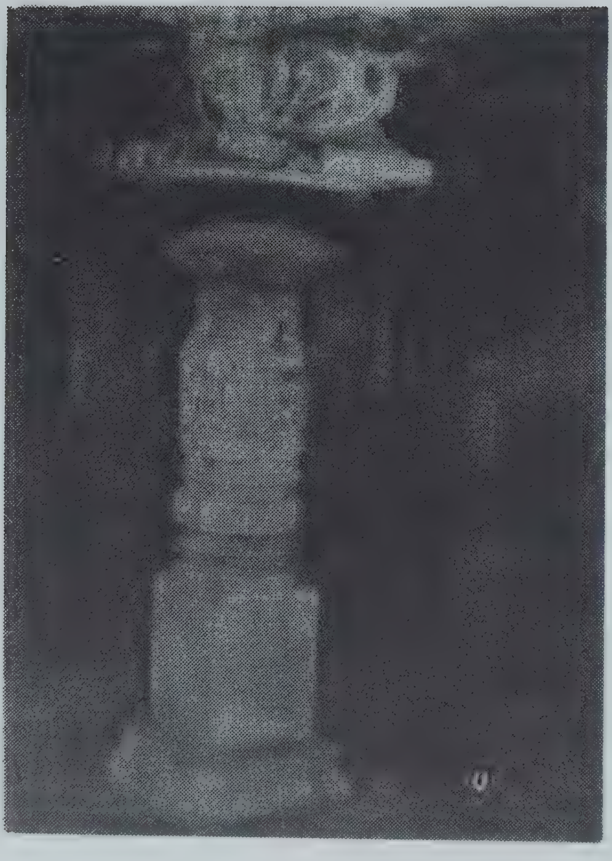
18. *Chandraśilā.*



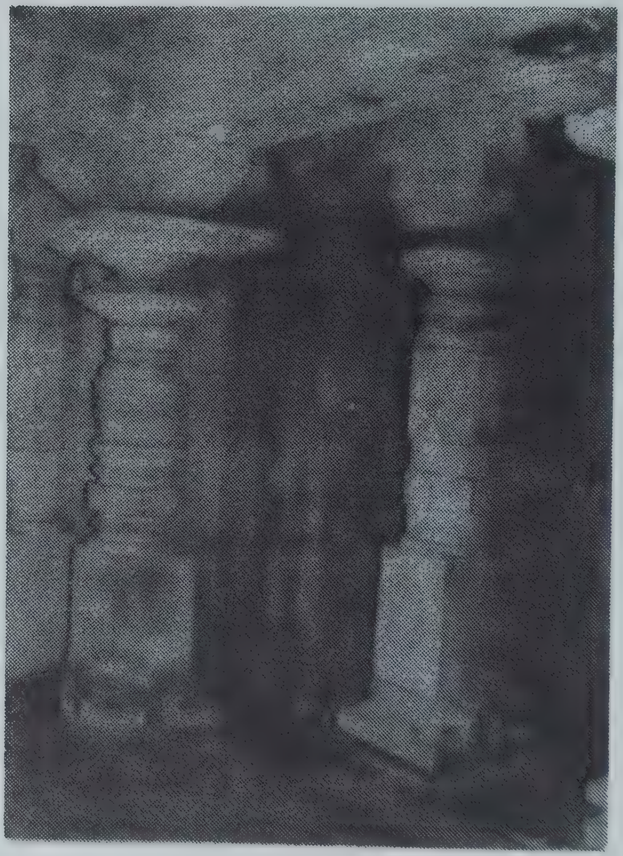
19. GABBUR ELUBAVI-BASAVANNA, Displaced slab of *Kakshāsana,* depicting Elephant Delivering a Baby.



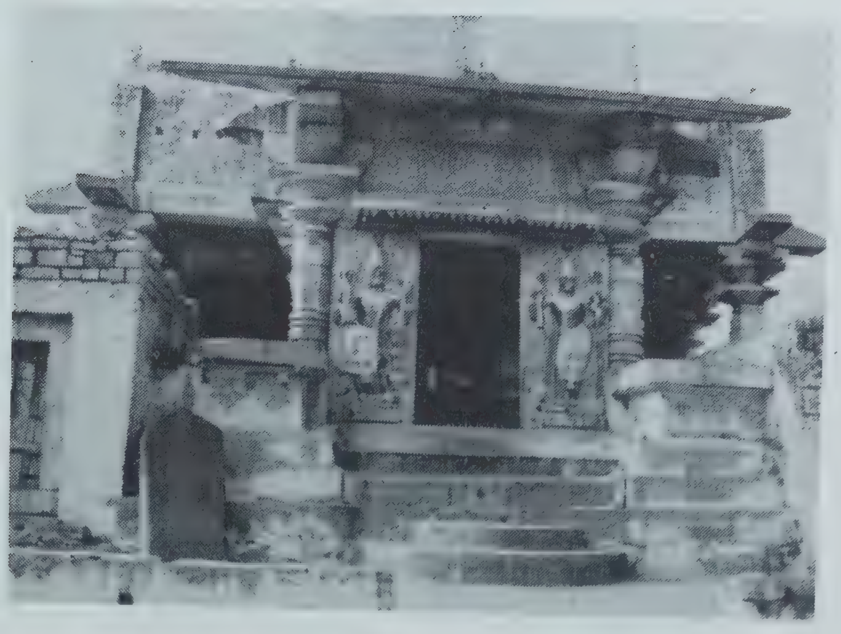
20. GABBUR ELUBAVI-BASAVANNA, West *Antarāla* Door.



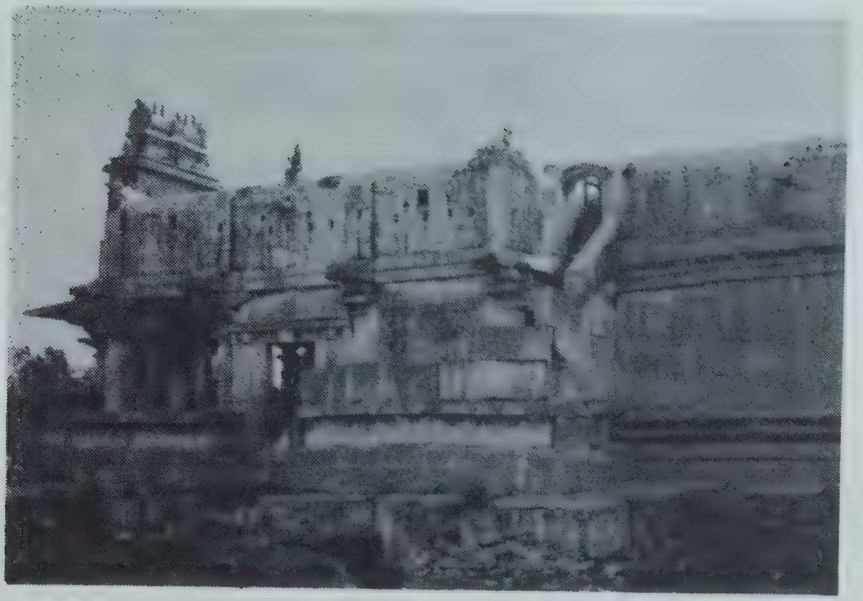
21. GABBUR HARIHARA, Pillar.



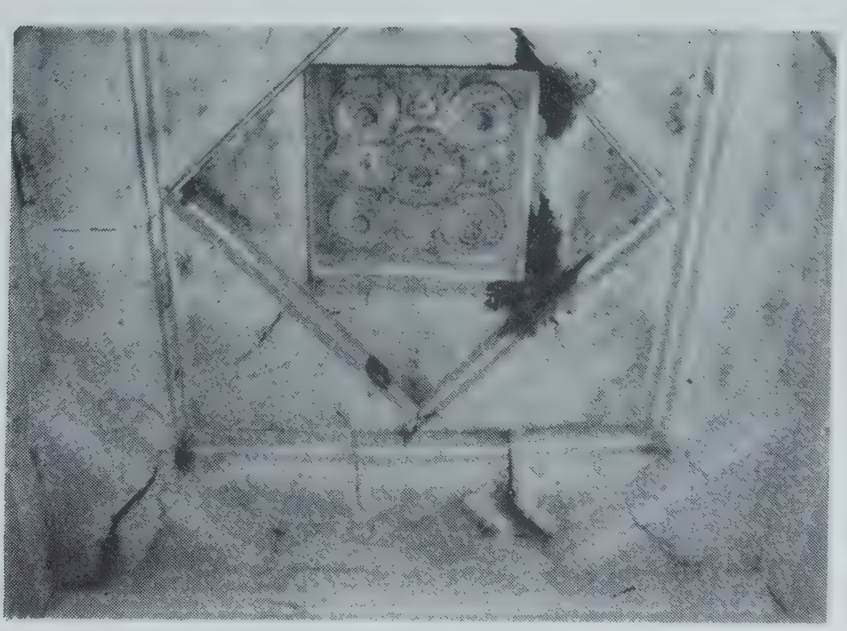
22. GABBUR ISVARA, EAST OF VENKATESVARA, Pillars.



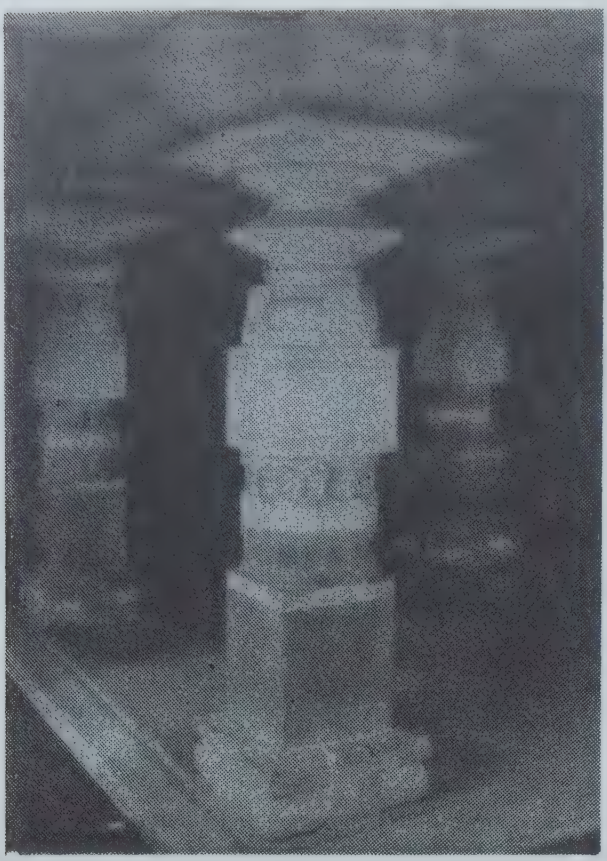
23. *Mukhamanṭapa.*



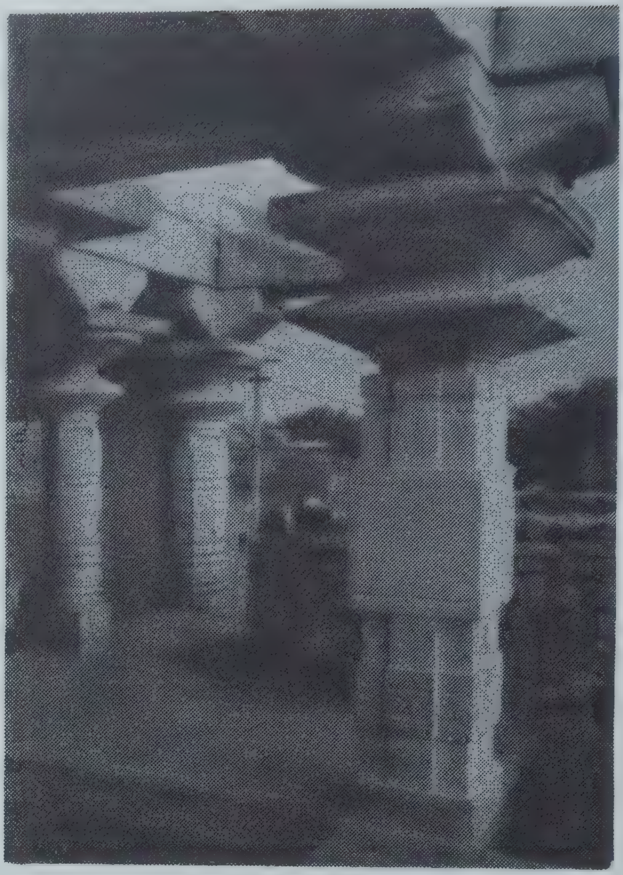
24. General View.



25. *Antarāḷa* Ceiling.

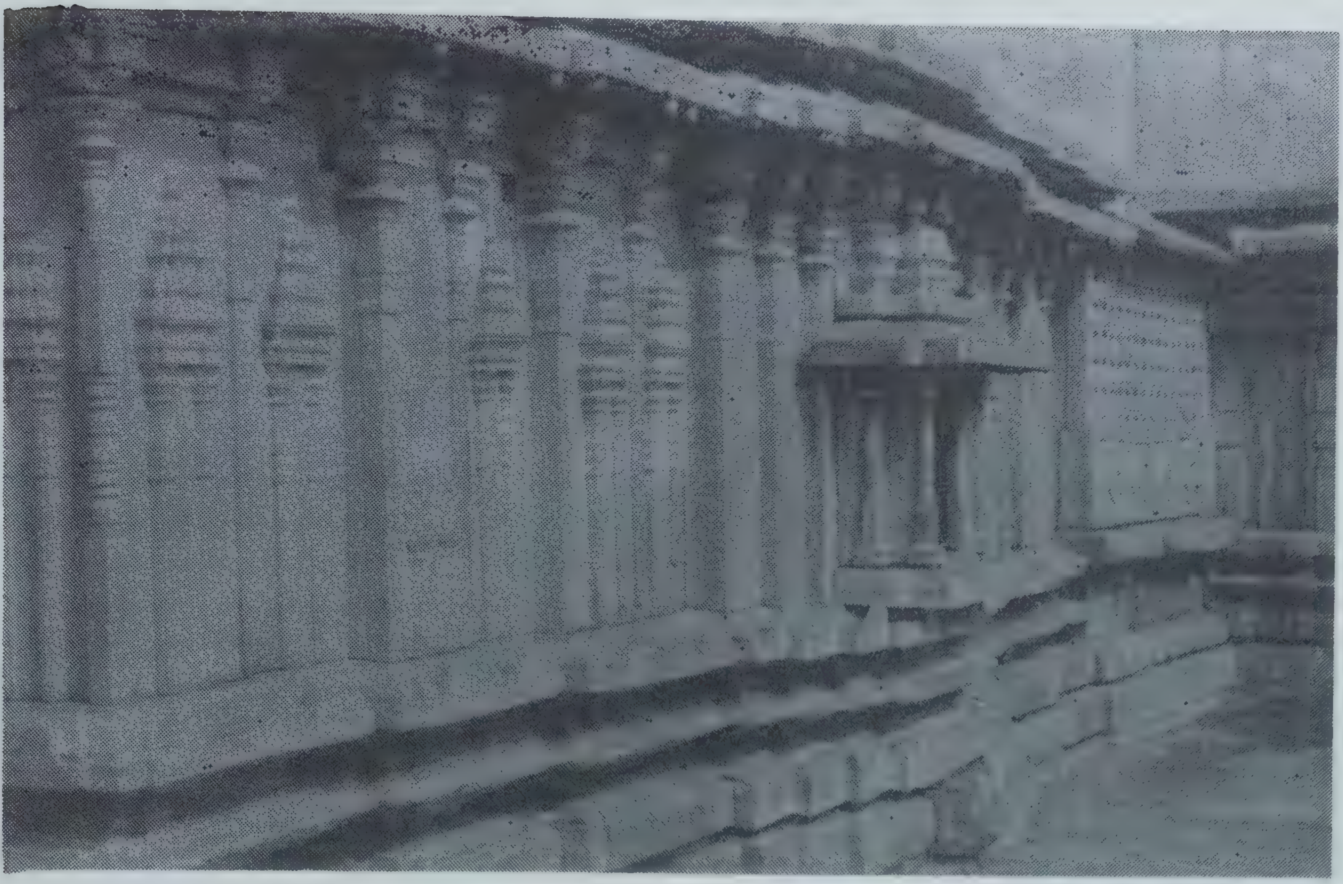


26. Pillars.

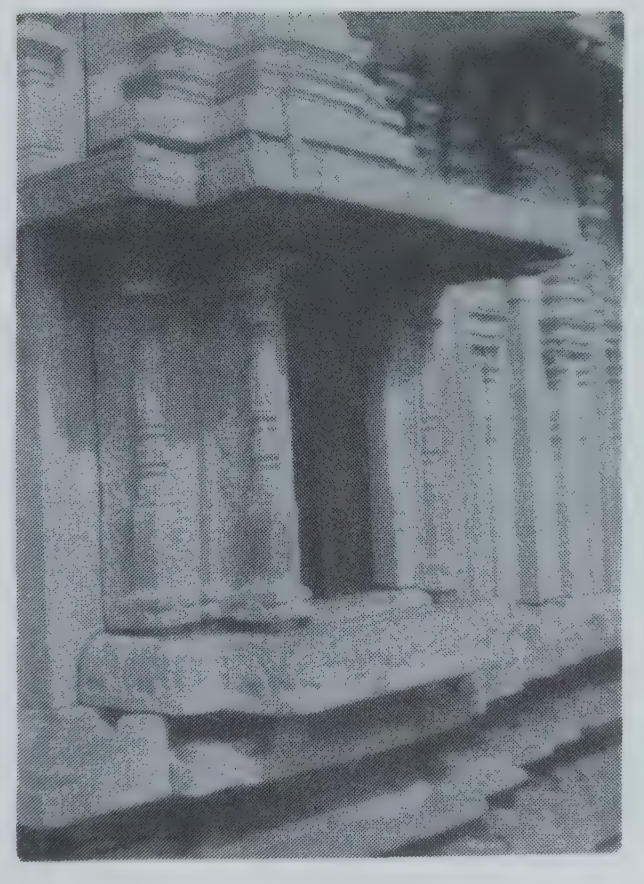


27. Pillars.

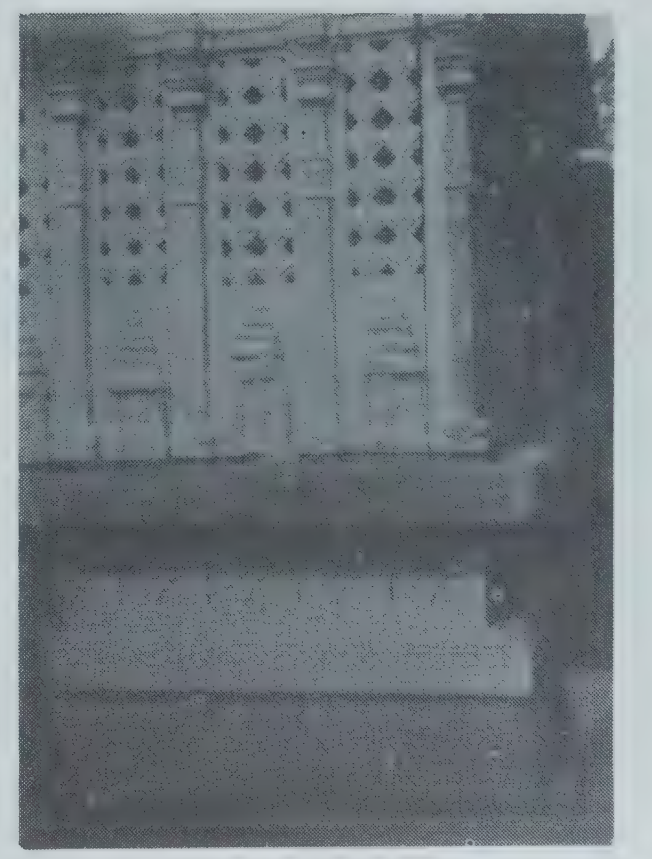
28. *Garbhagṛiha* Door, *Dvārapāla*.



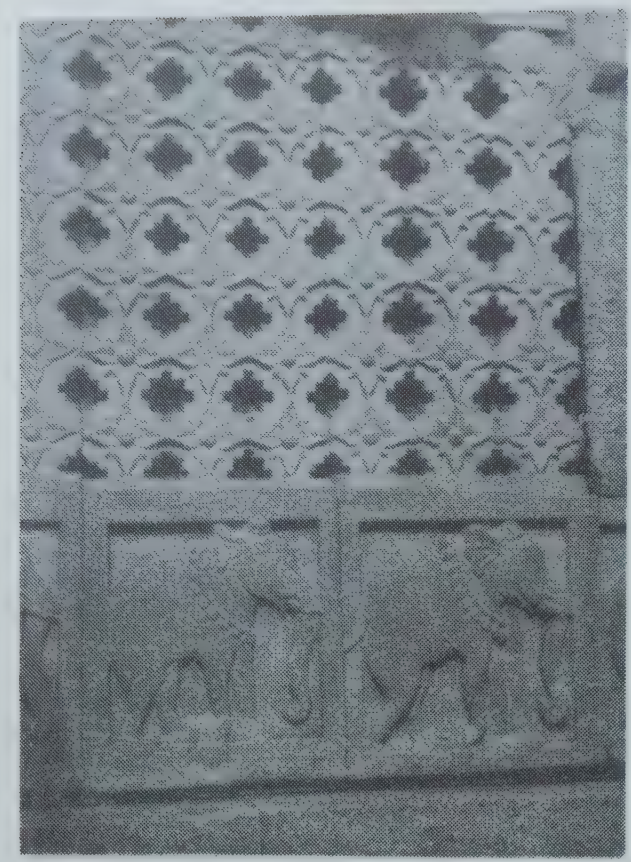
29. Wall.



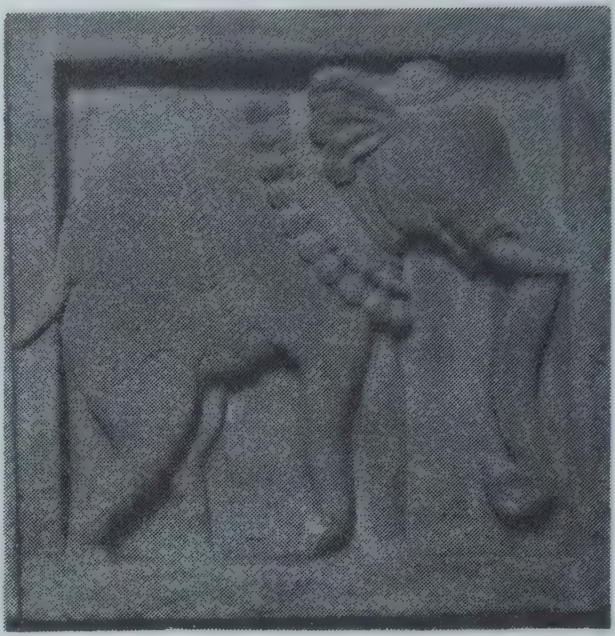
30. Niche.



31. *Jāla-vātāyana.*



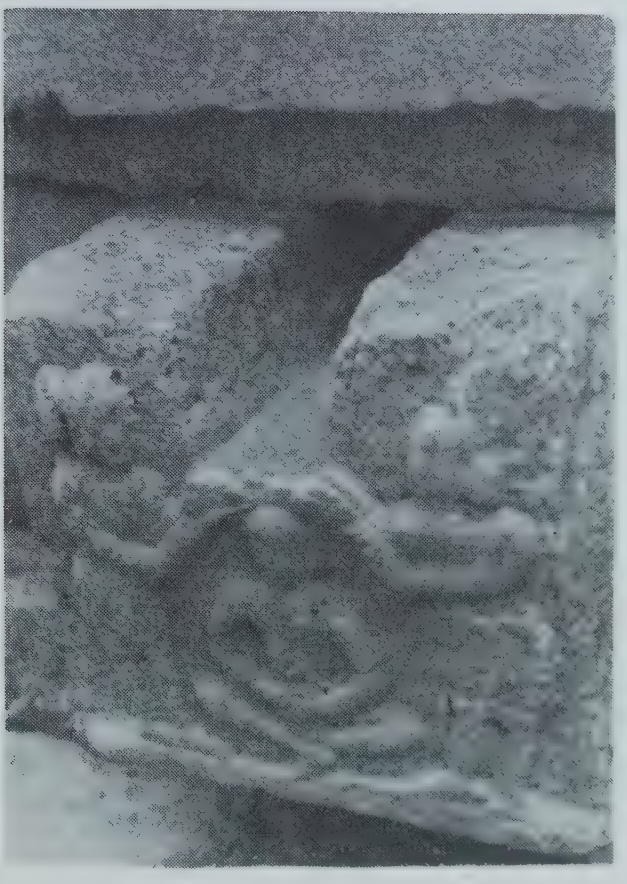
32. *Jāla-vātāyana.*



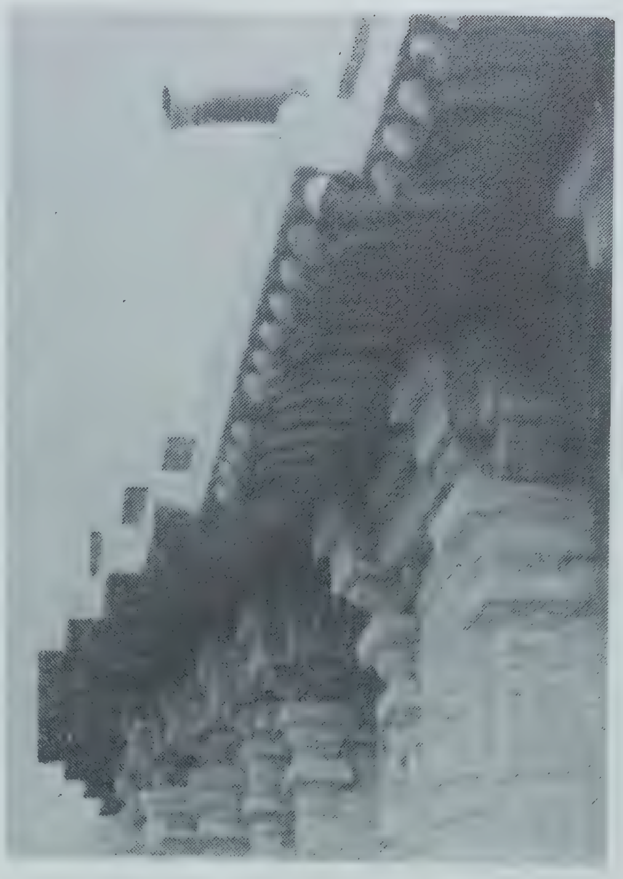
33. Elephant on *Jāla-vātāyana.*

34. Decoration on West Wall.

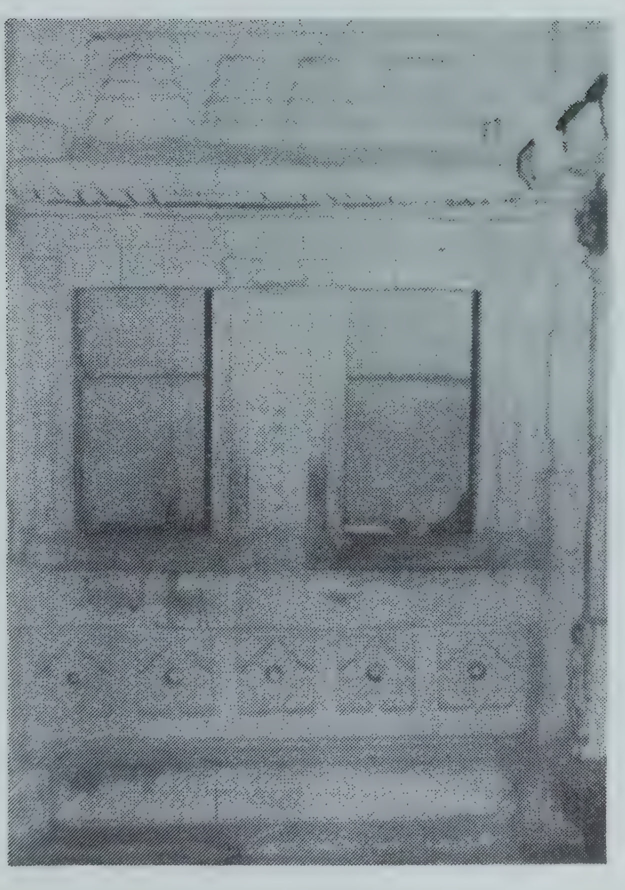
35. Erotic Figures on West Wall.



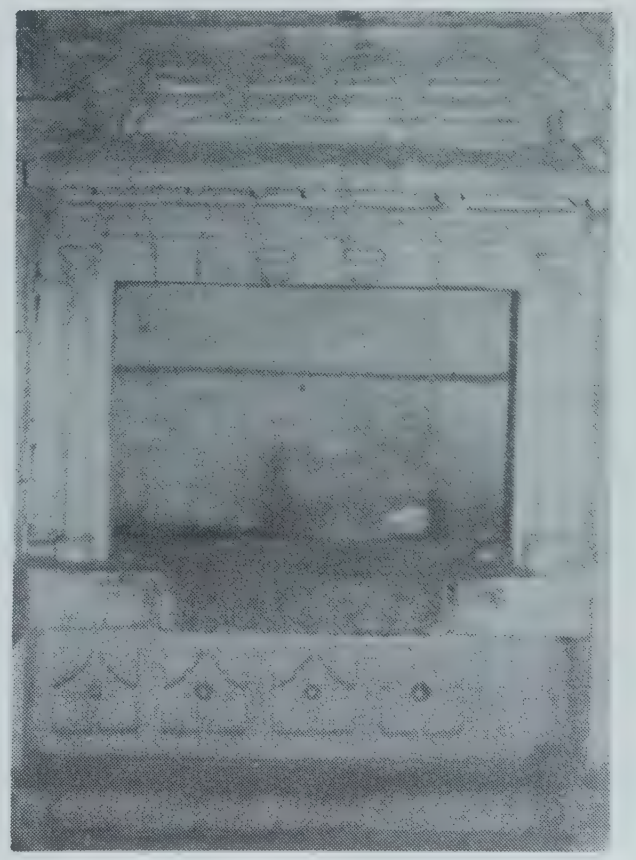
36. *Praṇāla.*



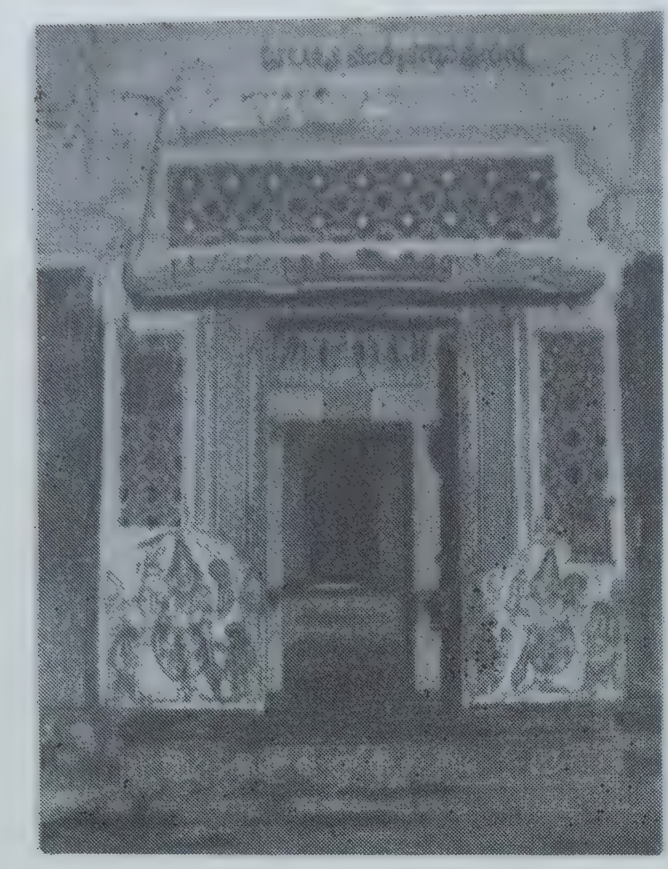
37. Eave.



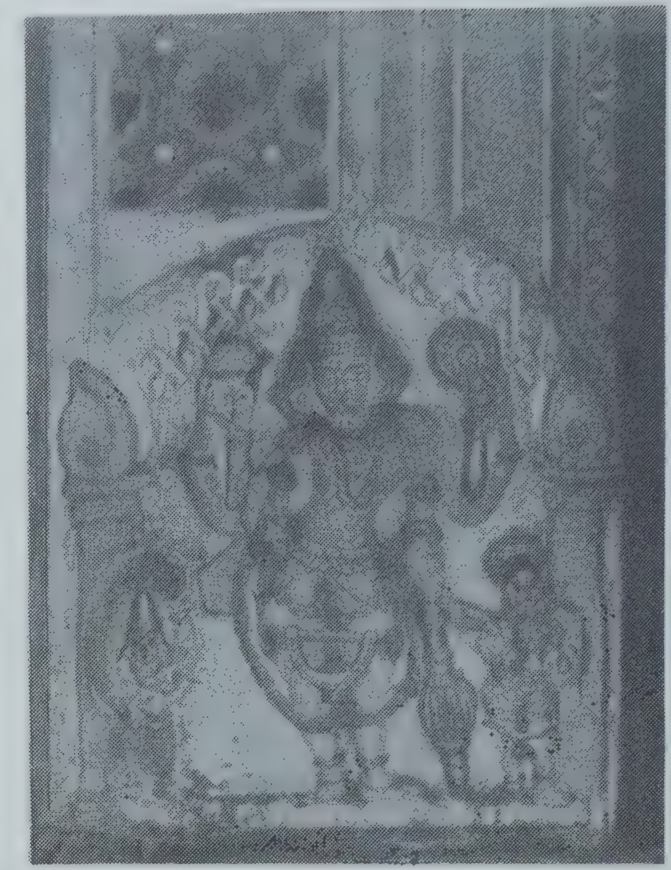
38. Niche.



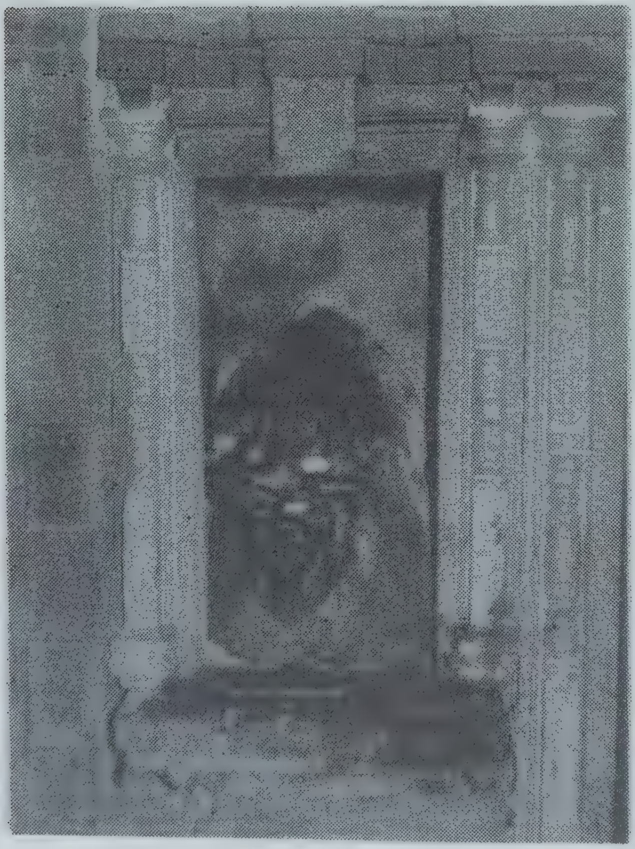
39. Niche in East Wall.



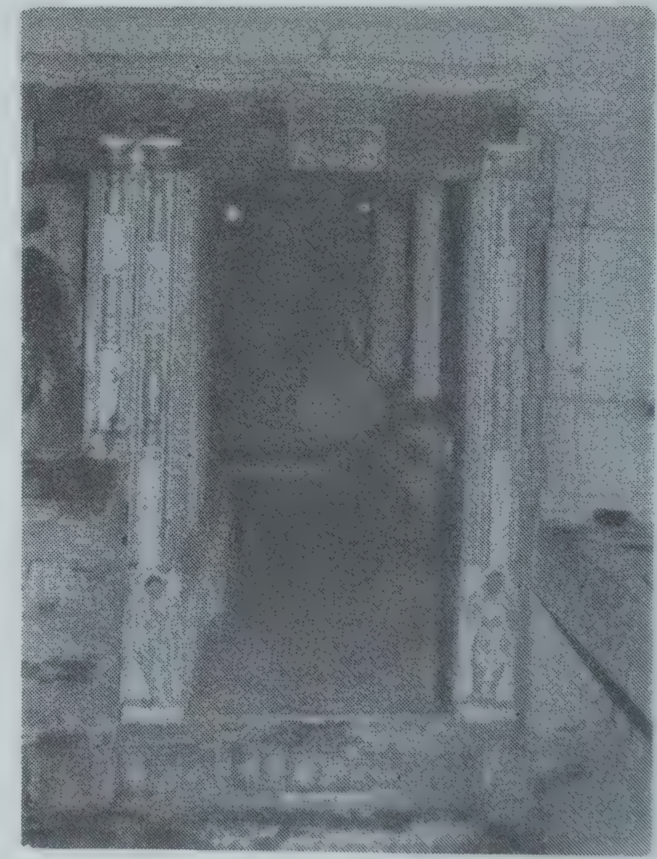
40. South *Garbhagṛiha*, *Antarāḷa* Door.



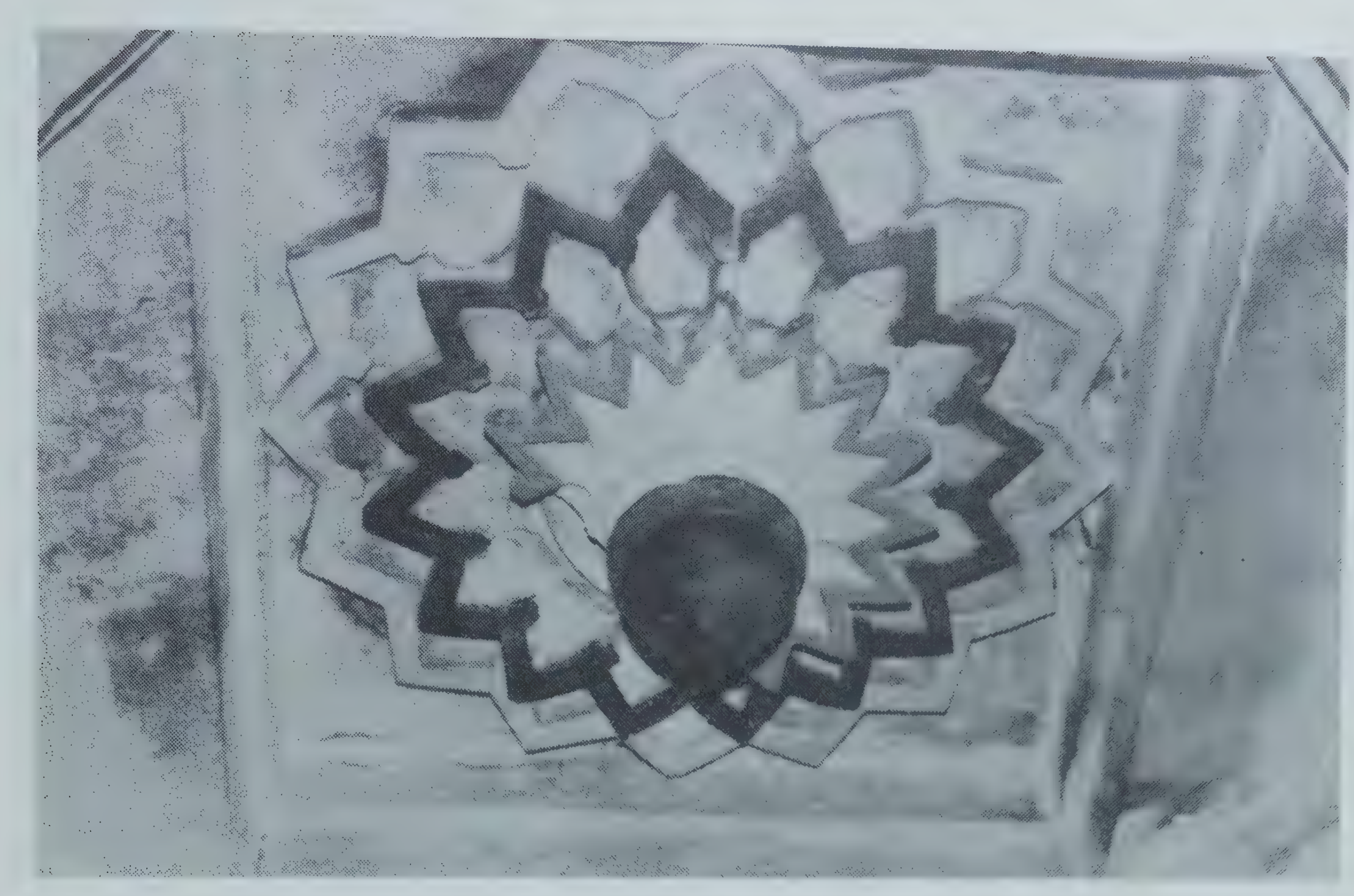
41. *Dvārapāla*.



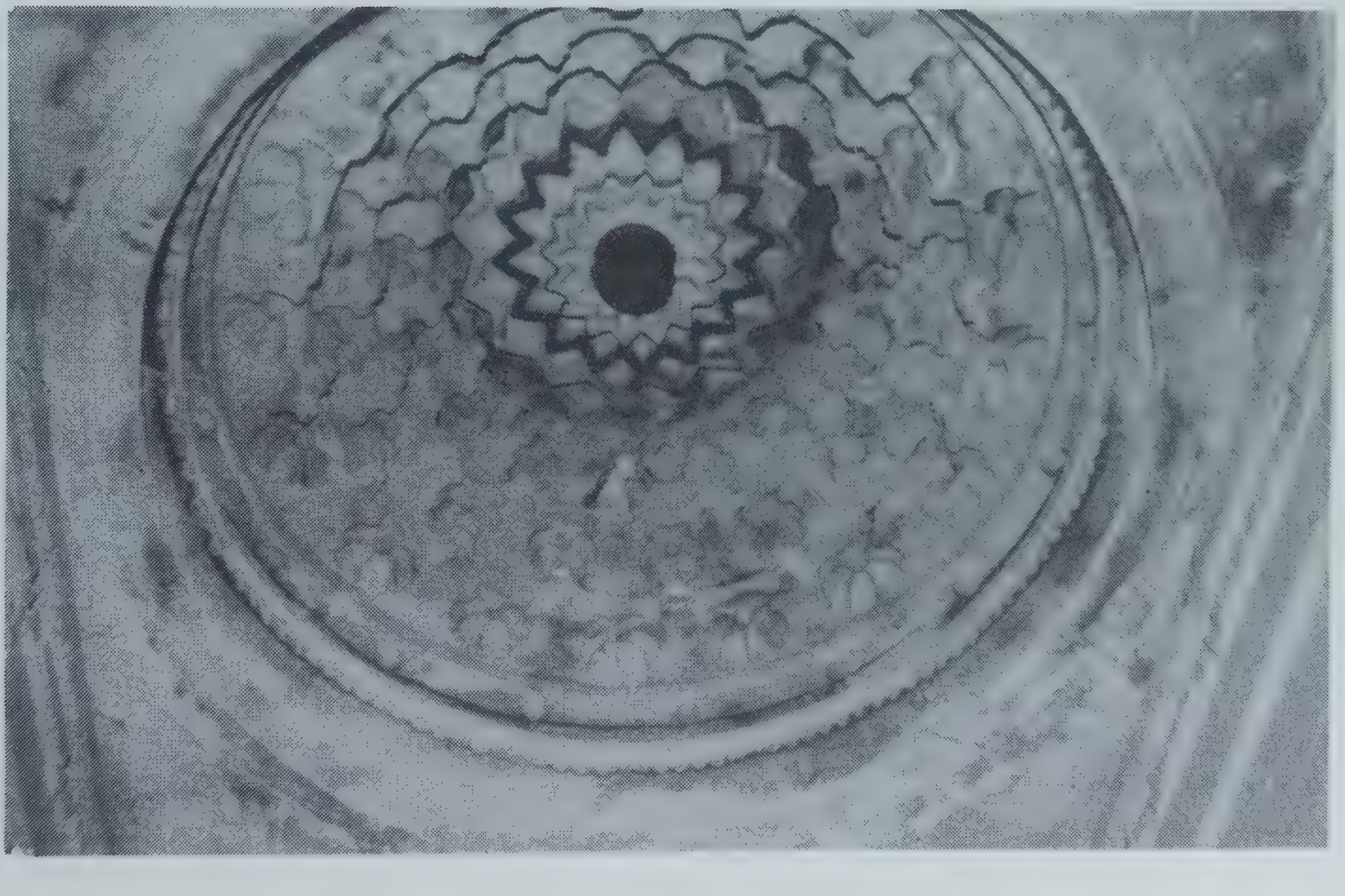
42. Niche in South Wall.



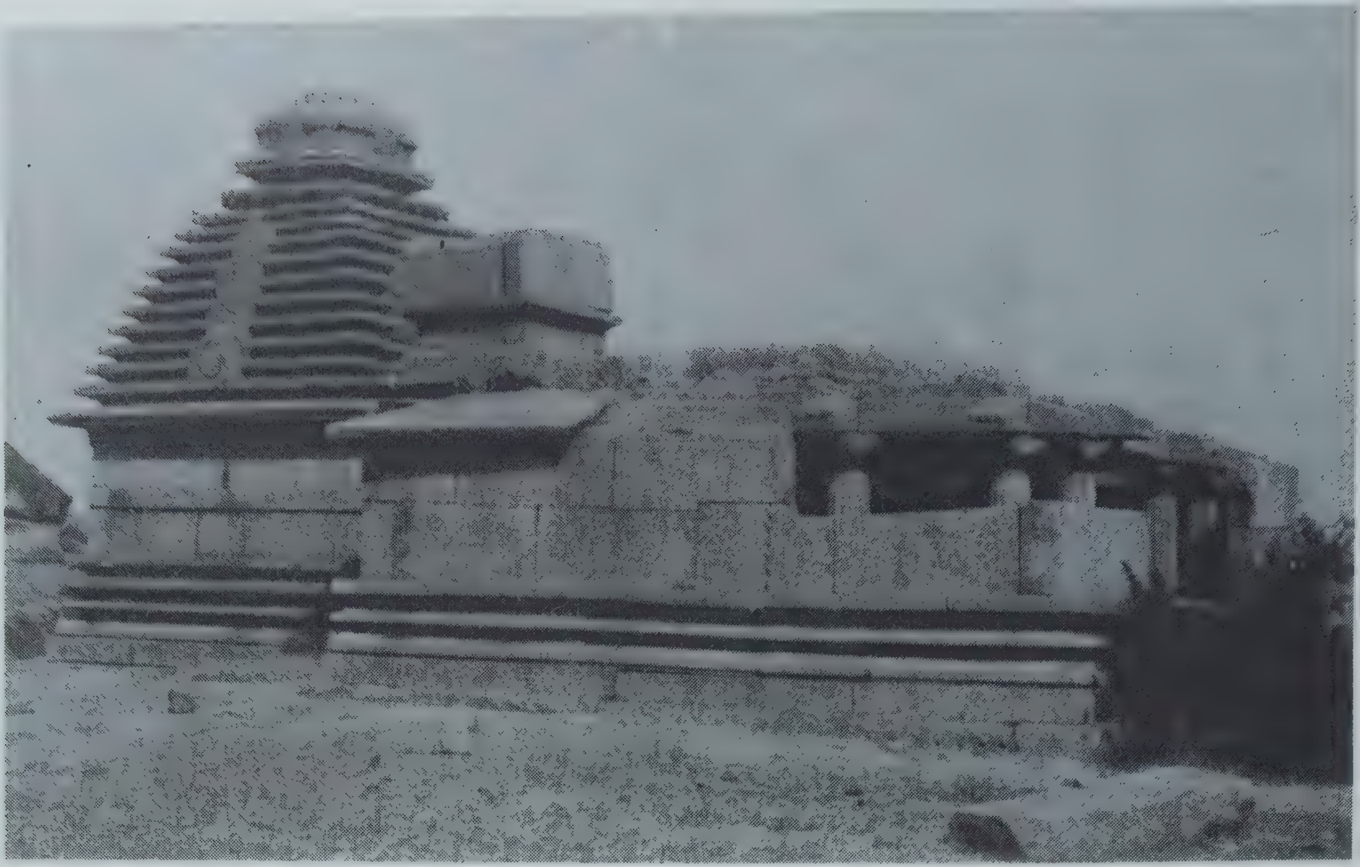
43. *Pradakshiṇapatha* Door.



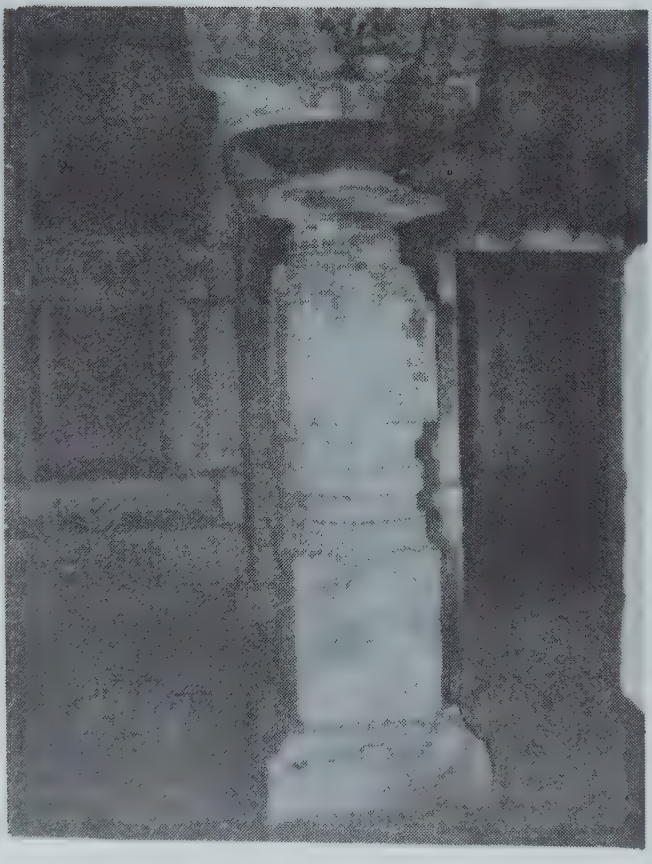
44. *Mukhamanṭapa,* Ceiling.



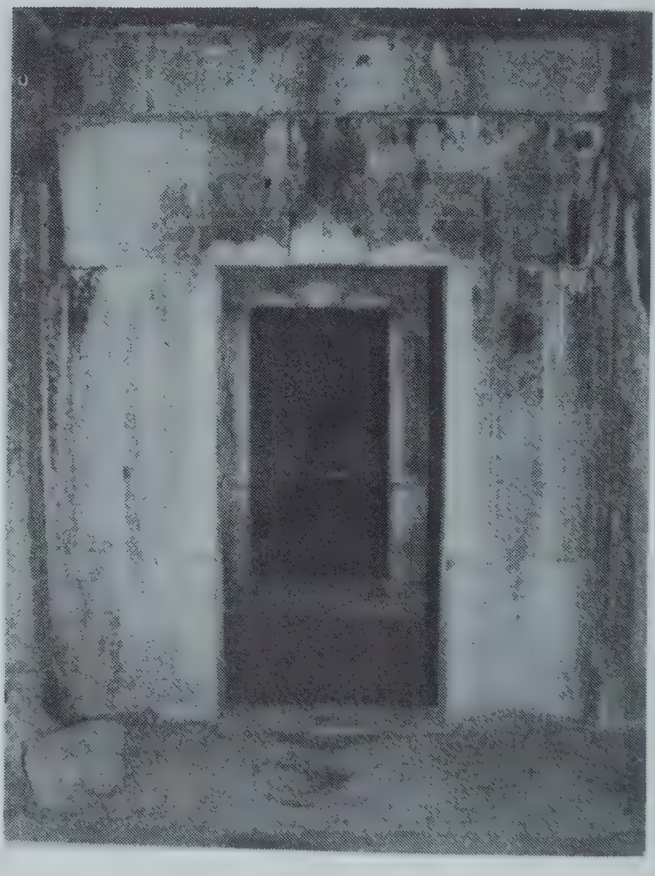
45. *Sabhāmanṭapa,* Ceiling.



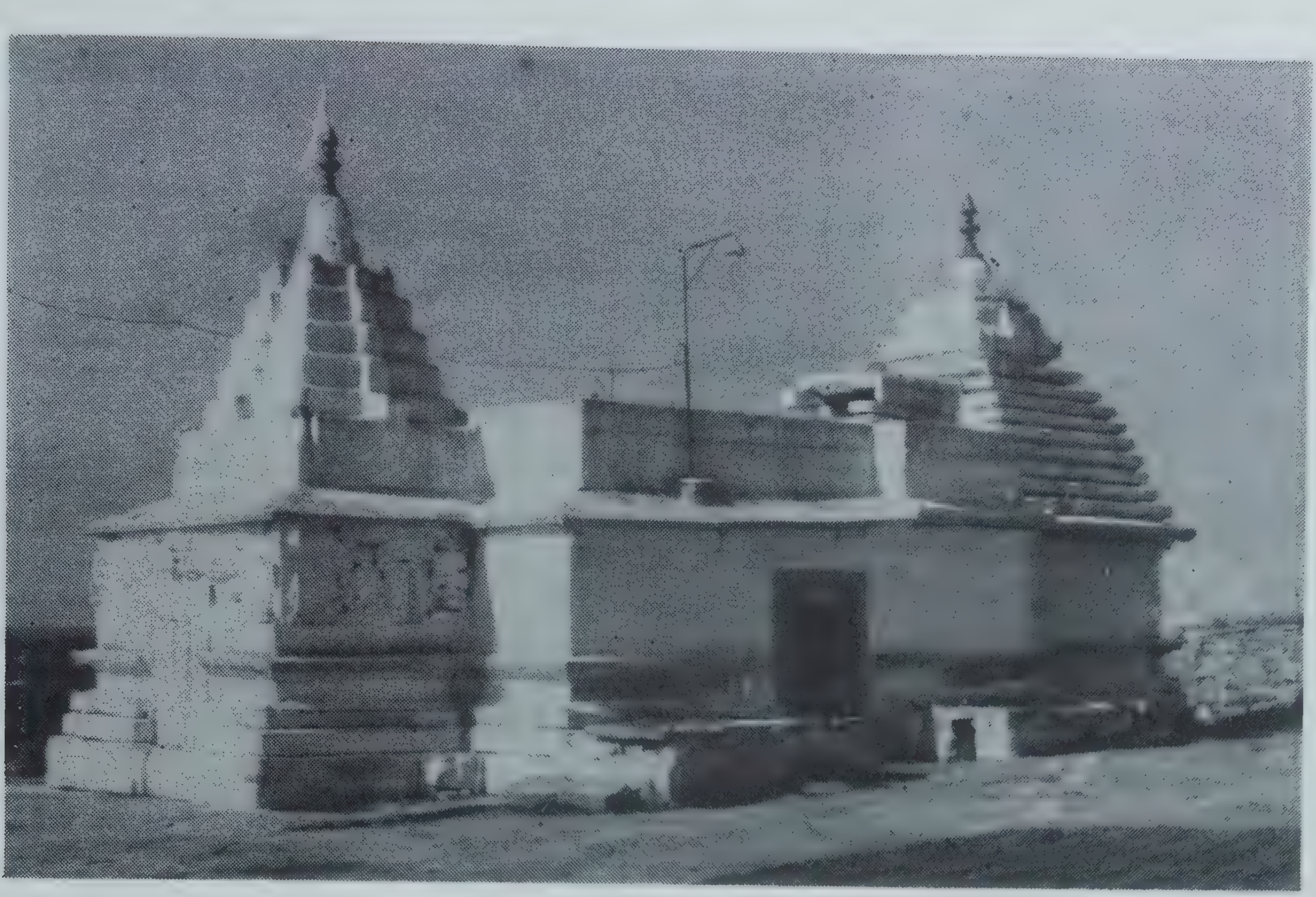
46. General View.



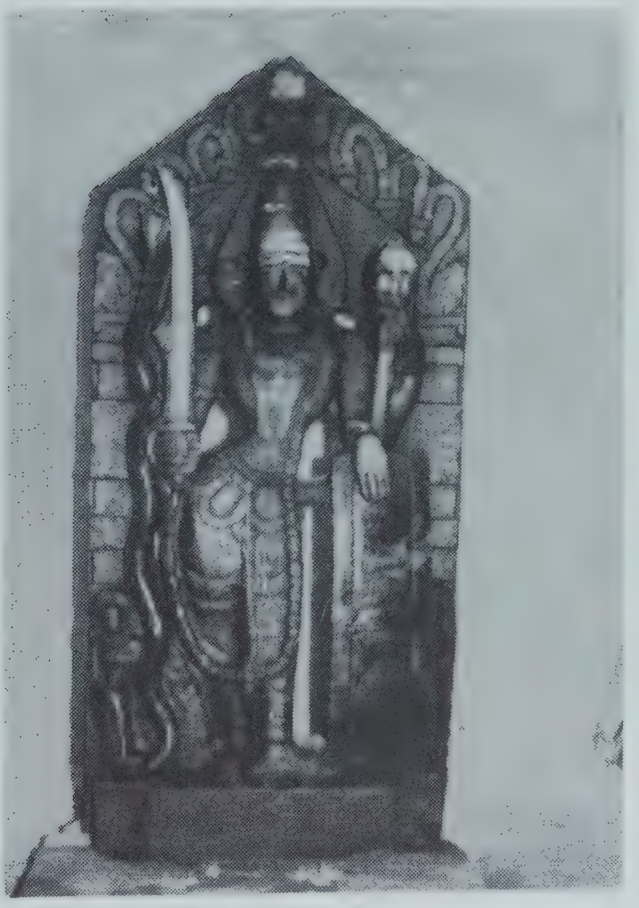
47. Pillar.



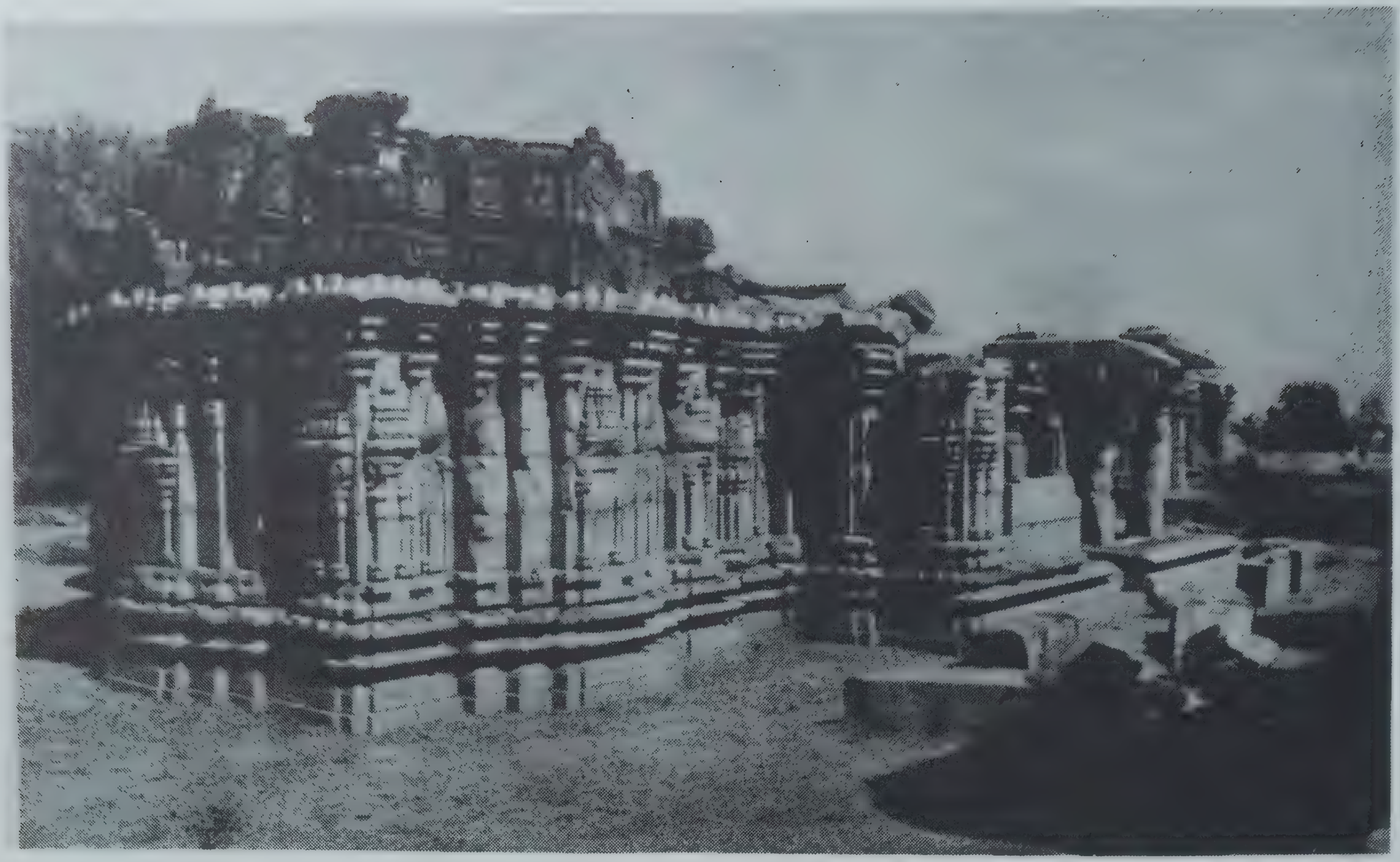
48. *Antaṟāla* Door.



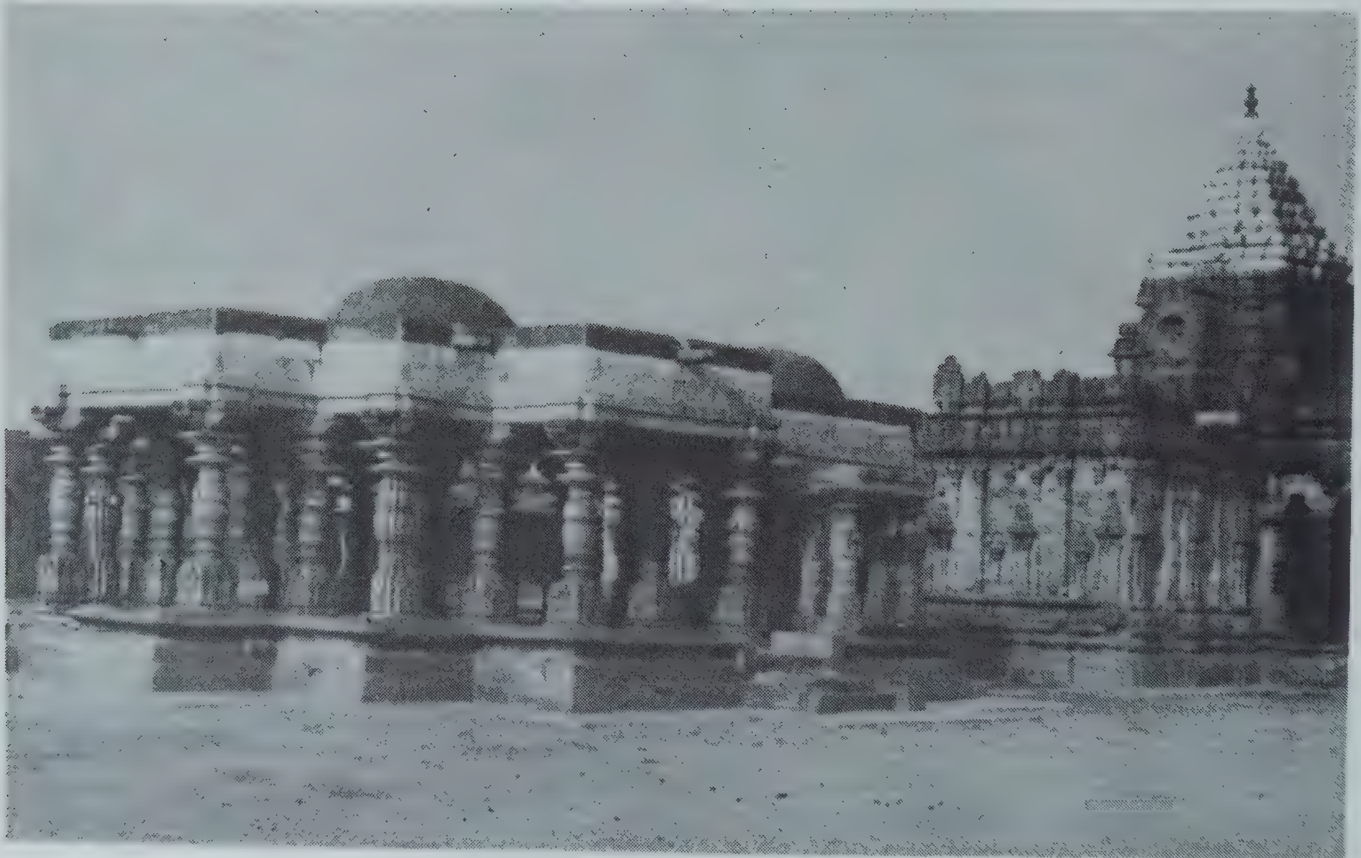
49. General View.



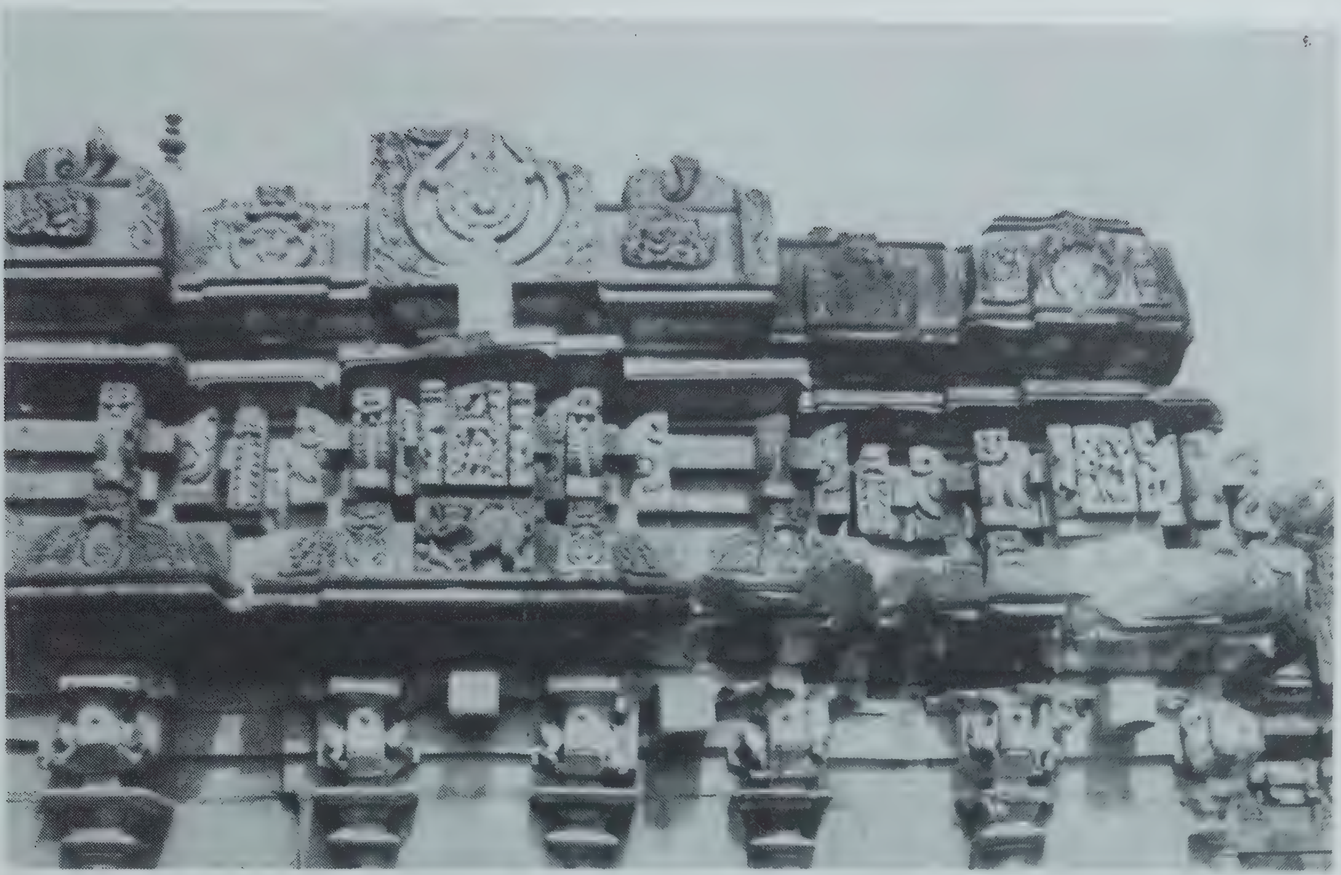
50. Virabhadra.



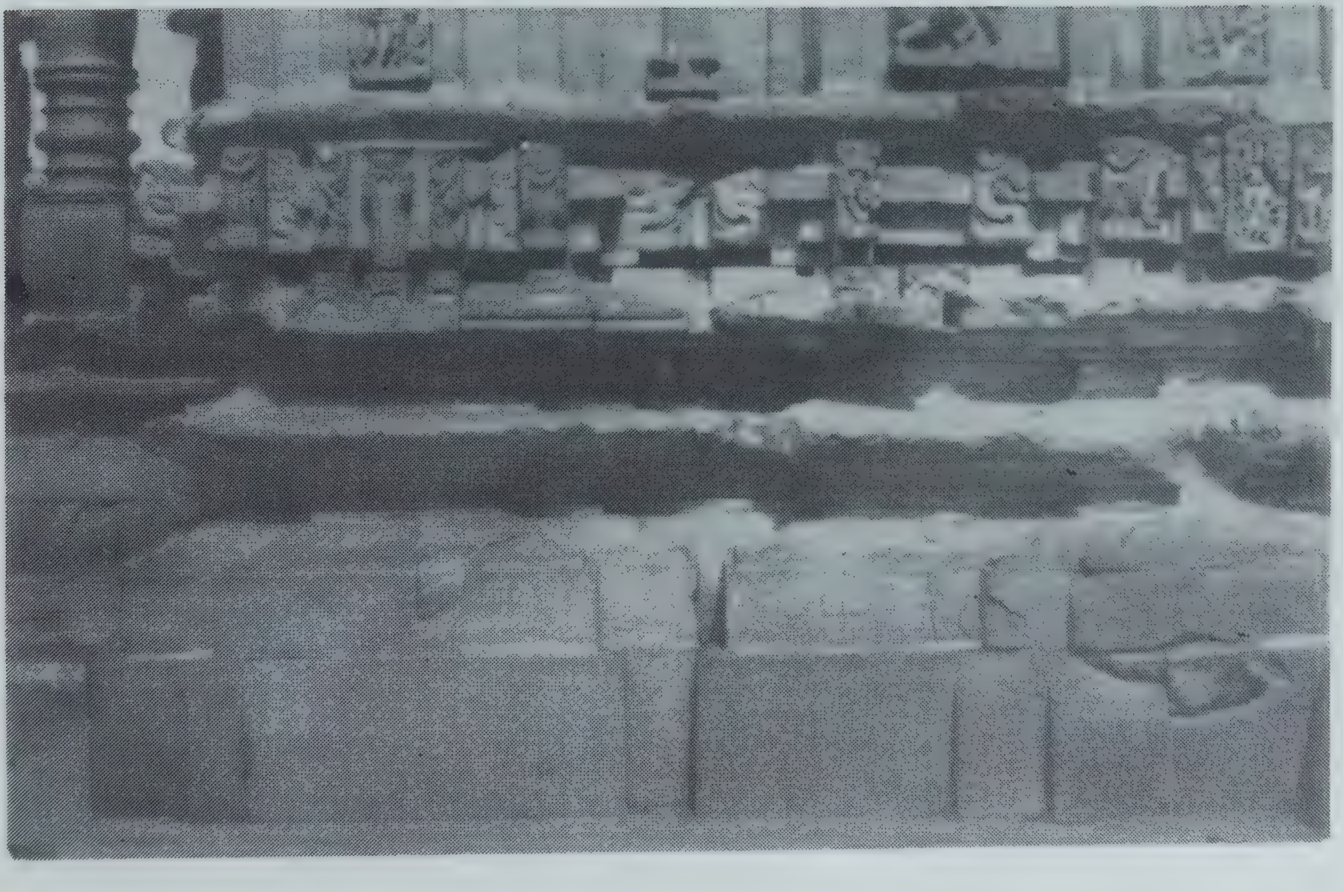
51. ITAGI CHANDALESVARA.



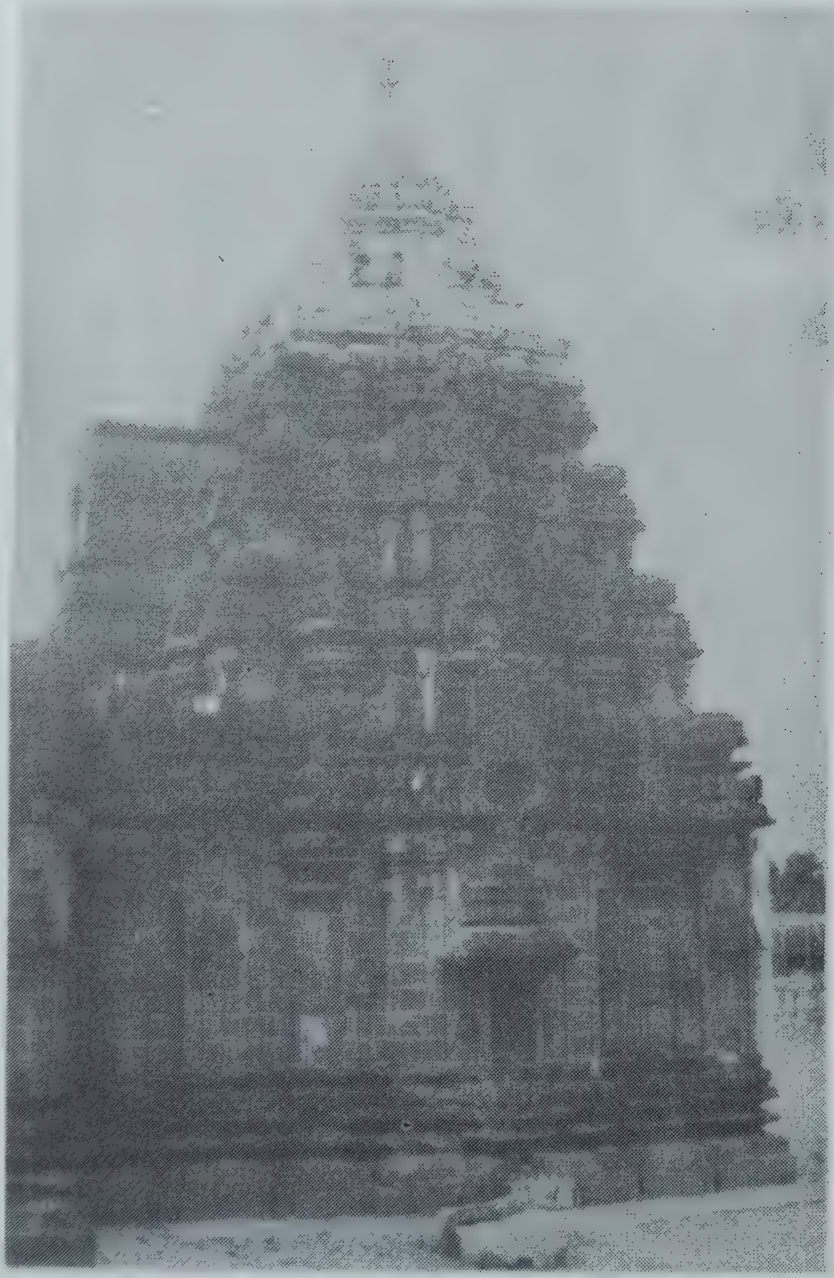
52. ITAGI MAHADEVA, Ganeral View.



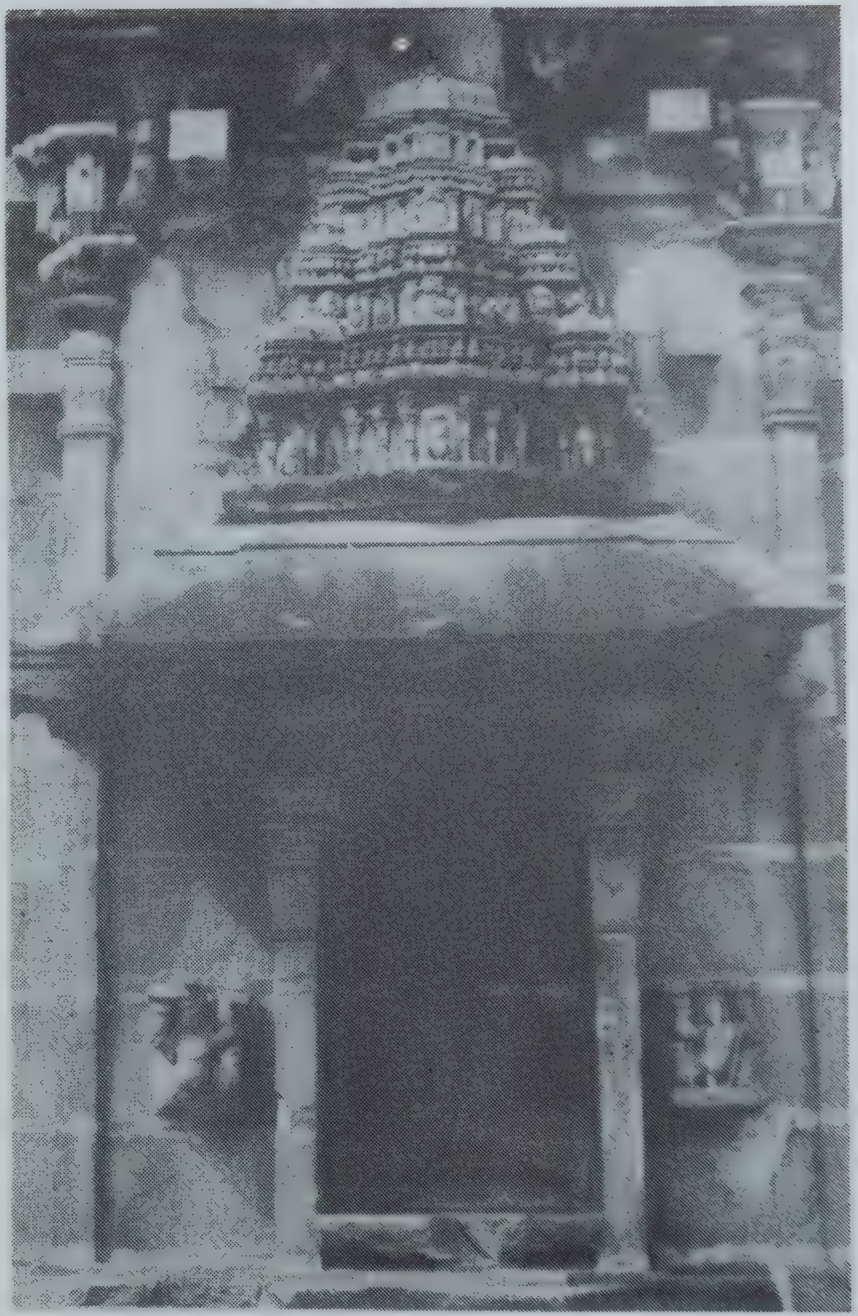
53. *Prastara.*



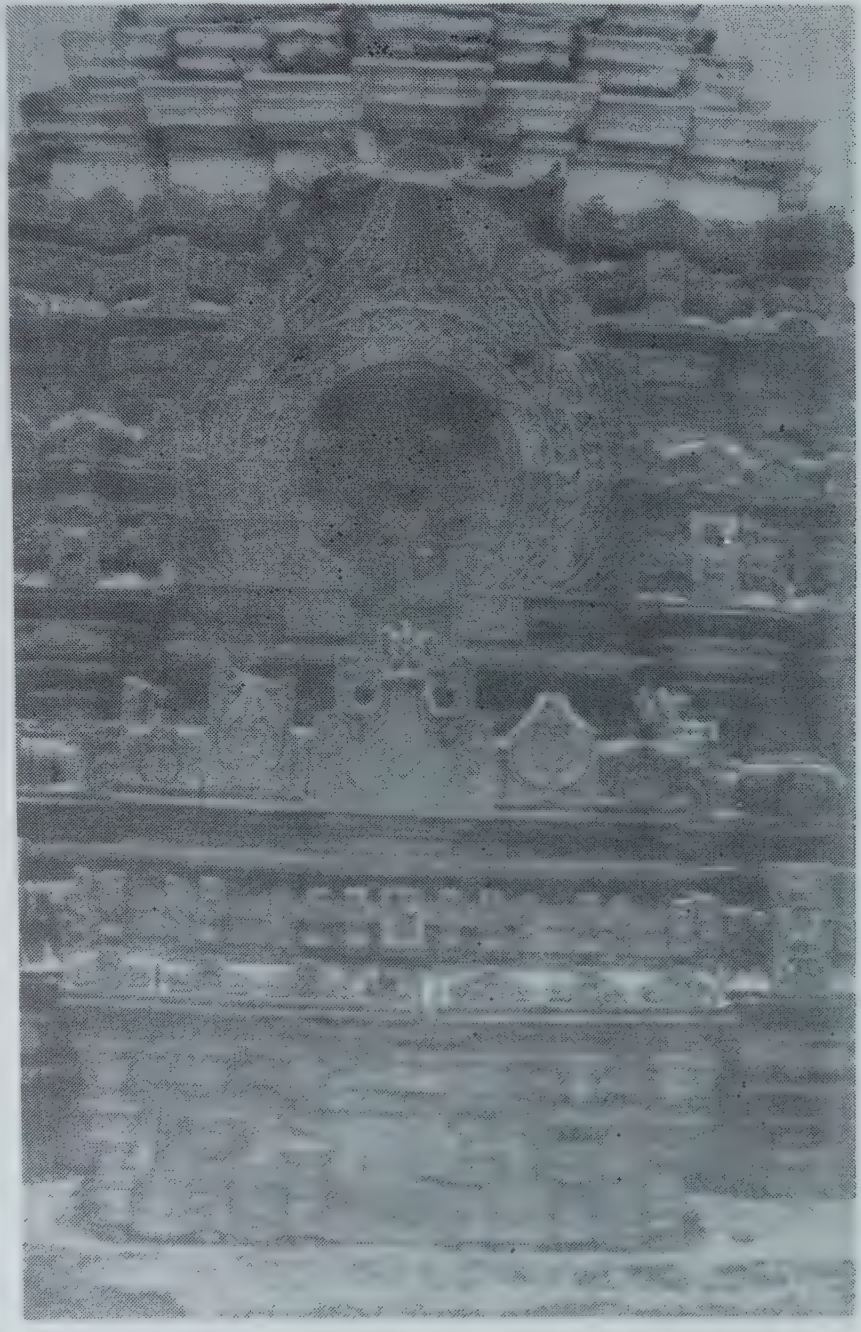
54. *Adhishṭhāna.*



55. *Garbhagṛiha* with Superstructure

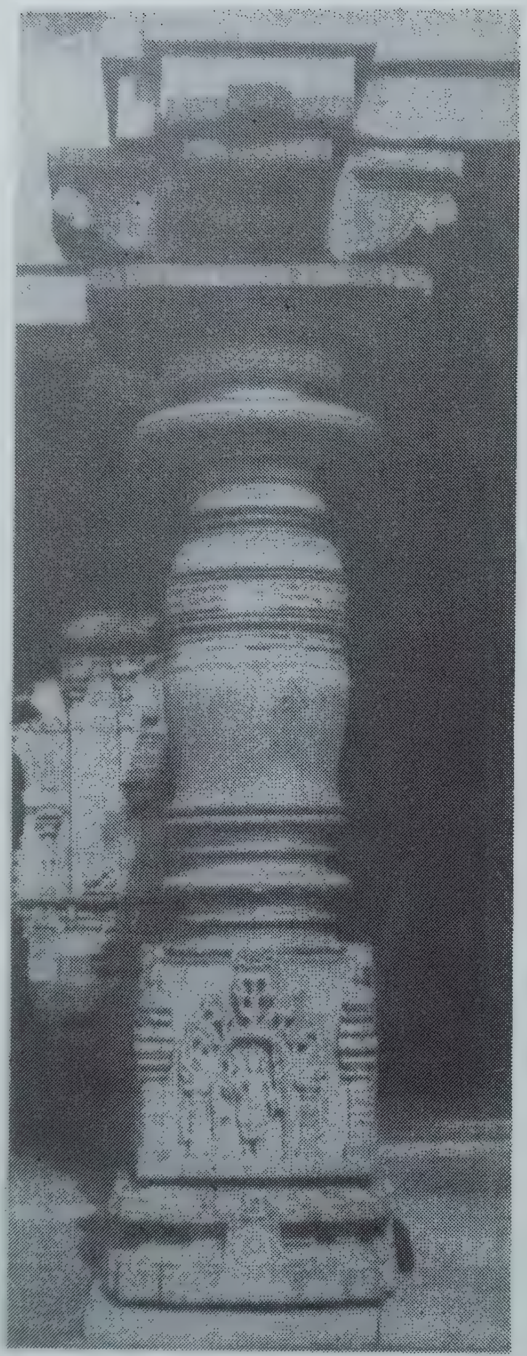


56. Niche.

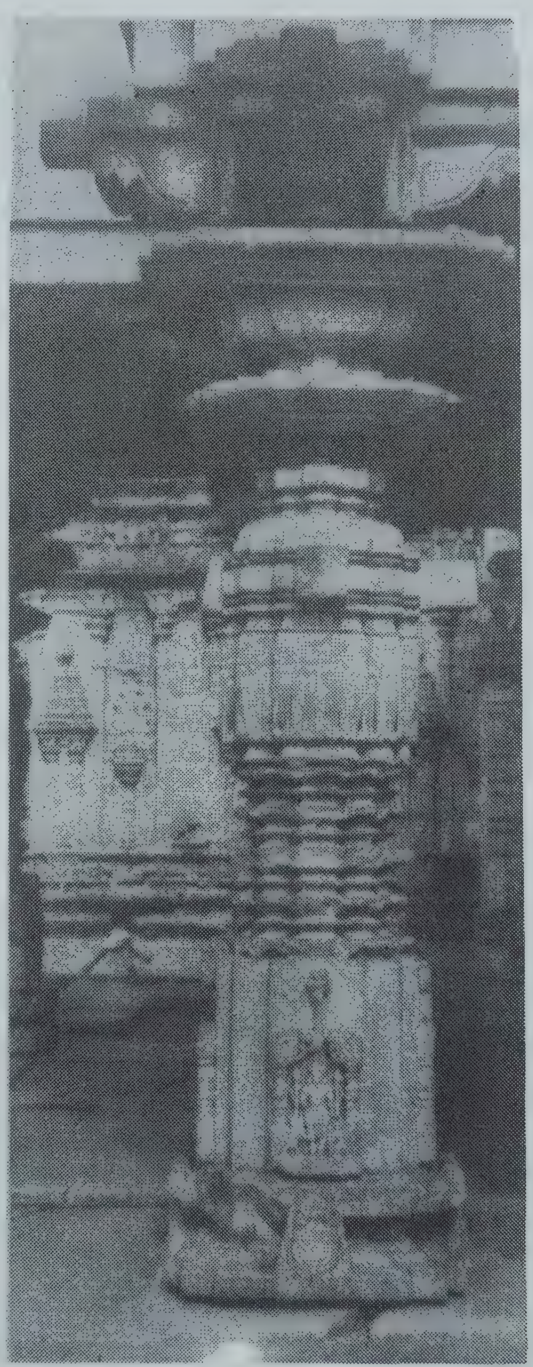


57. *Sukanāsi.*

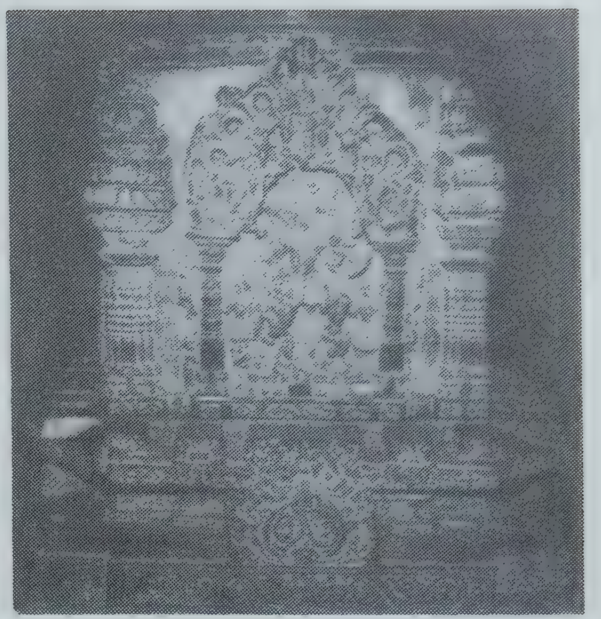
58. *Mahāmanṭapa* Pillars.



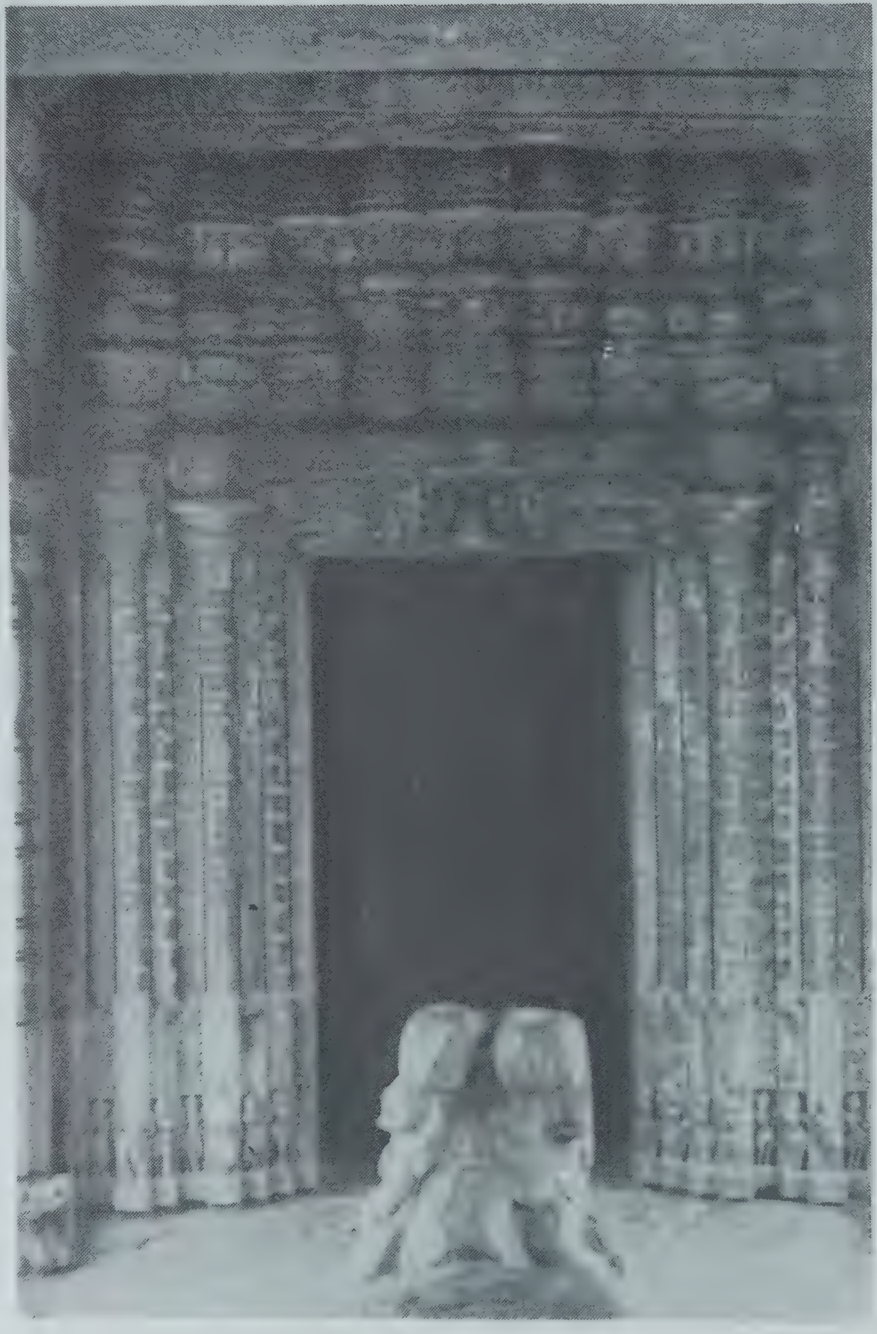
59. *Mahāmaṇṭapa* Pillar.



60. Pillar.

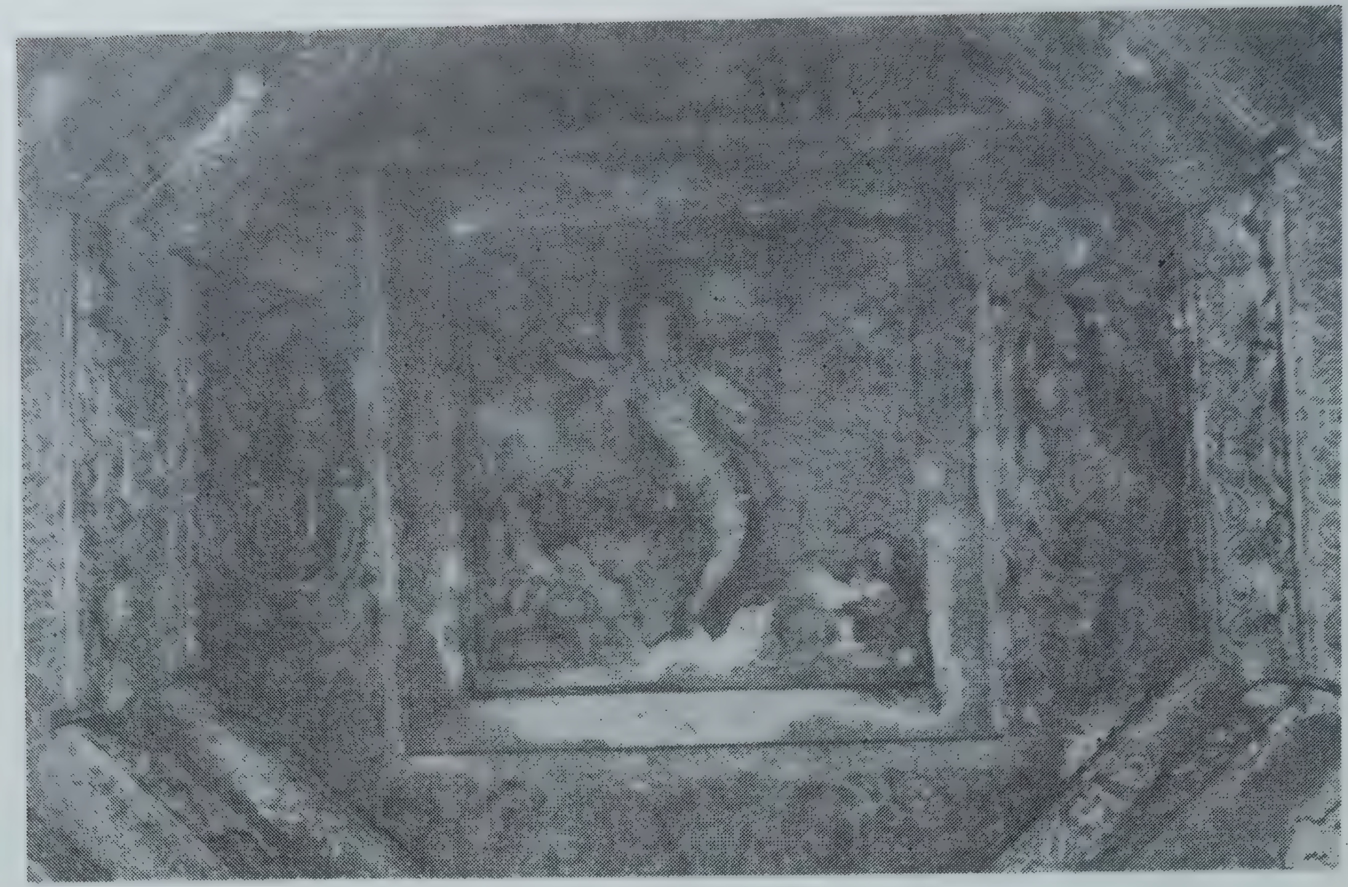


61. *Sabhāmaṇṭapa,* Pillar, Decorations.

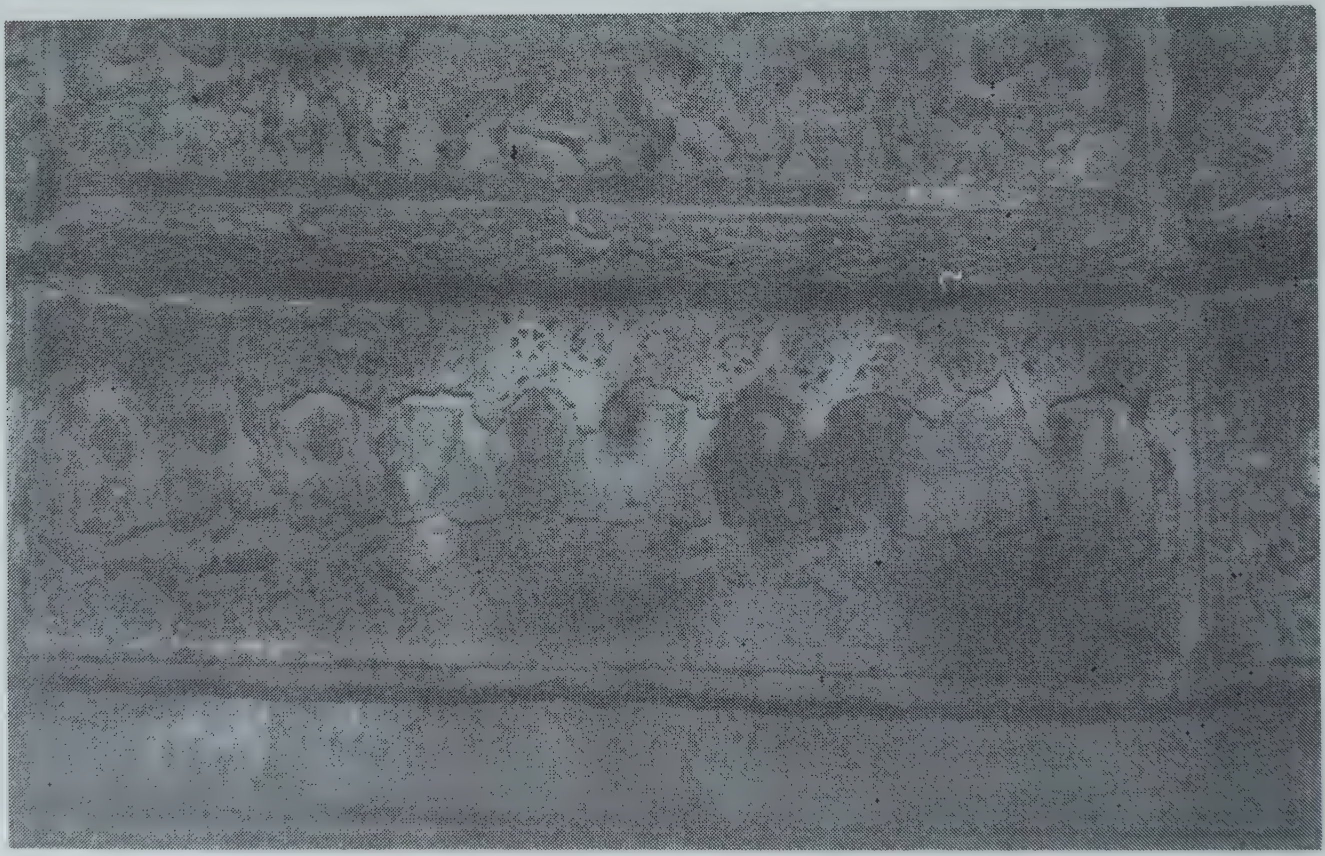


62. *Sabhāmaṇṭapa*, East Door.

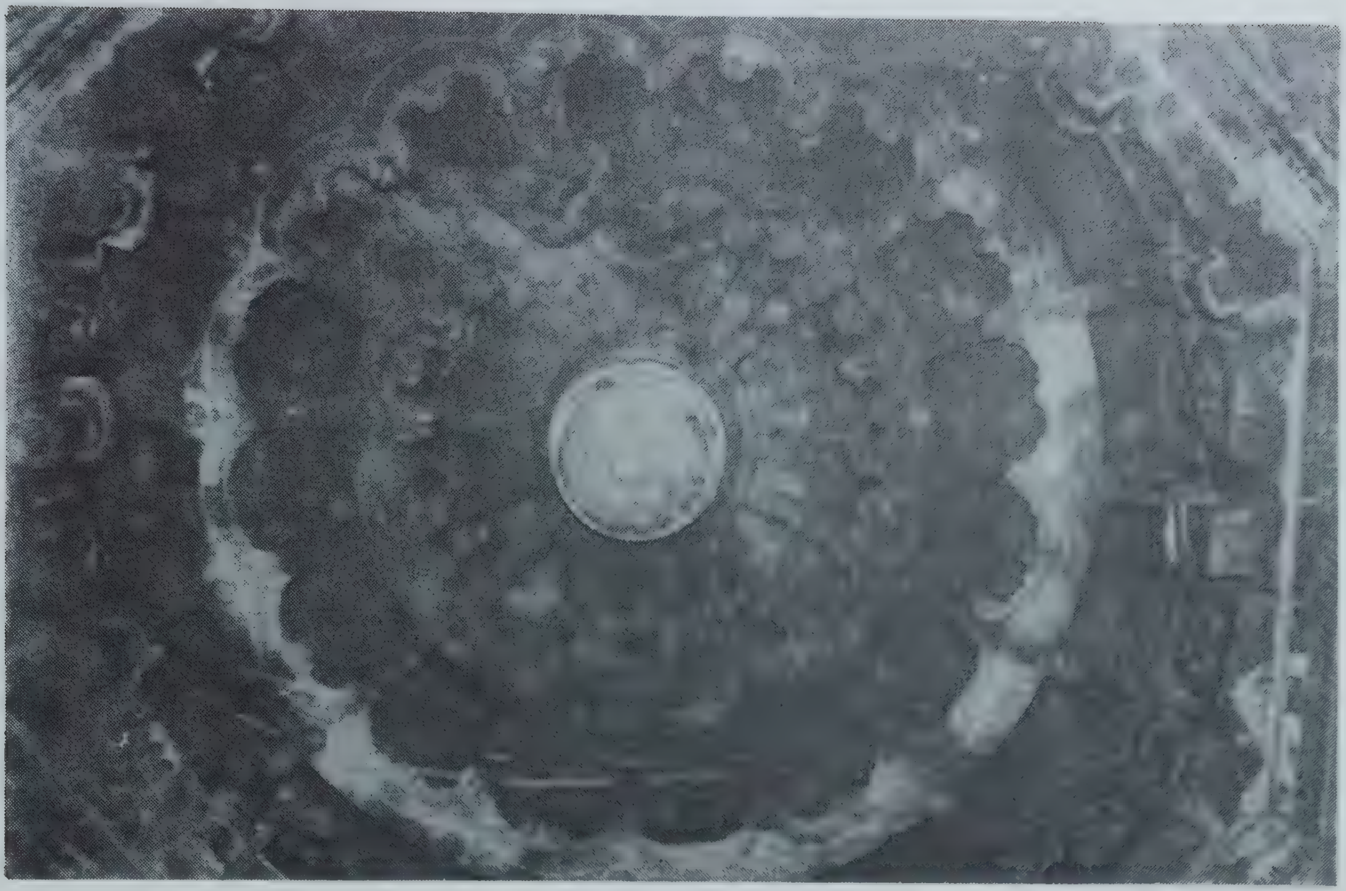
63. *Sabhāmaṇṭapa*, Niche.



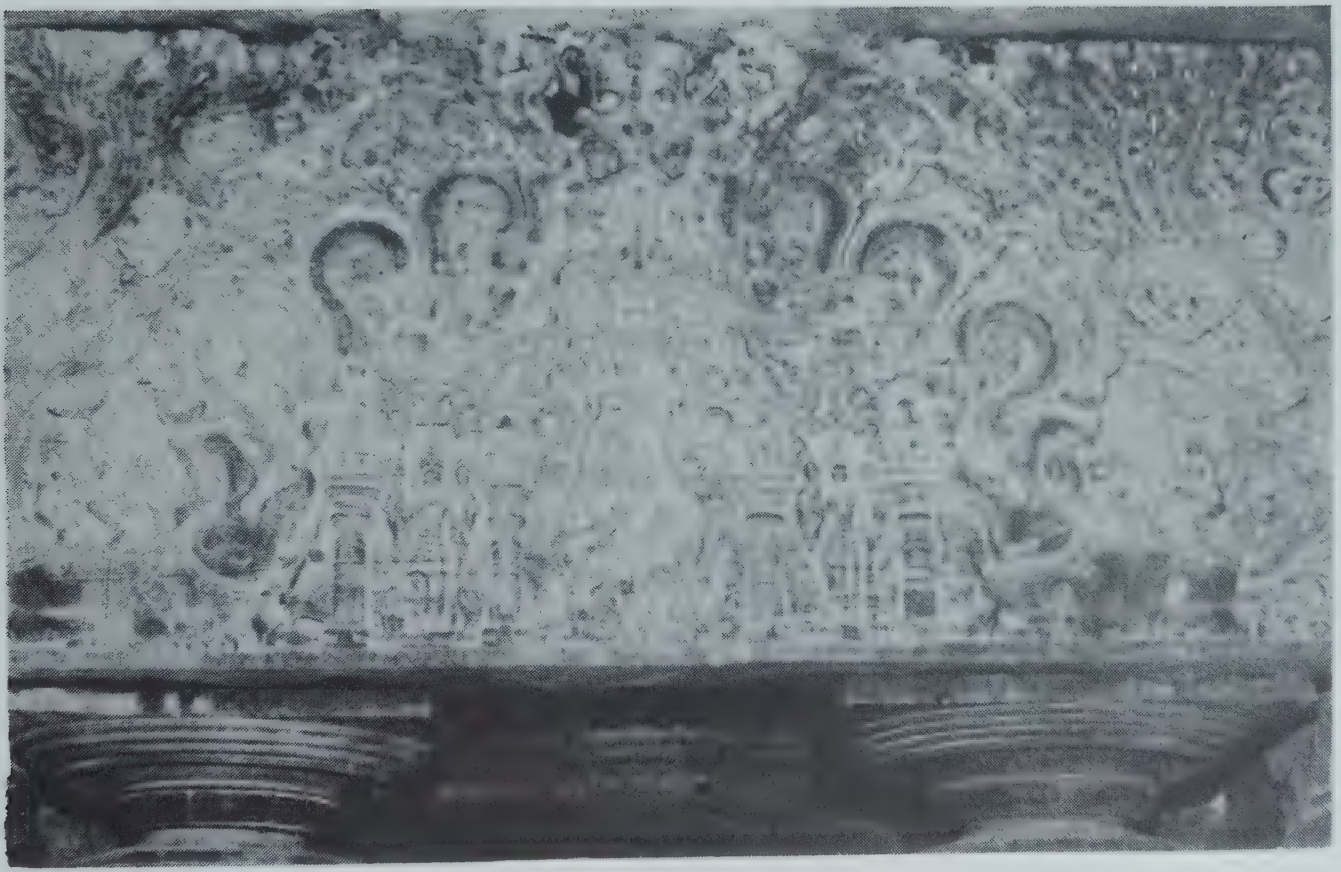
64. *Mahāmaṇṭapa,* Ceiling.



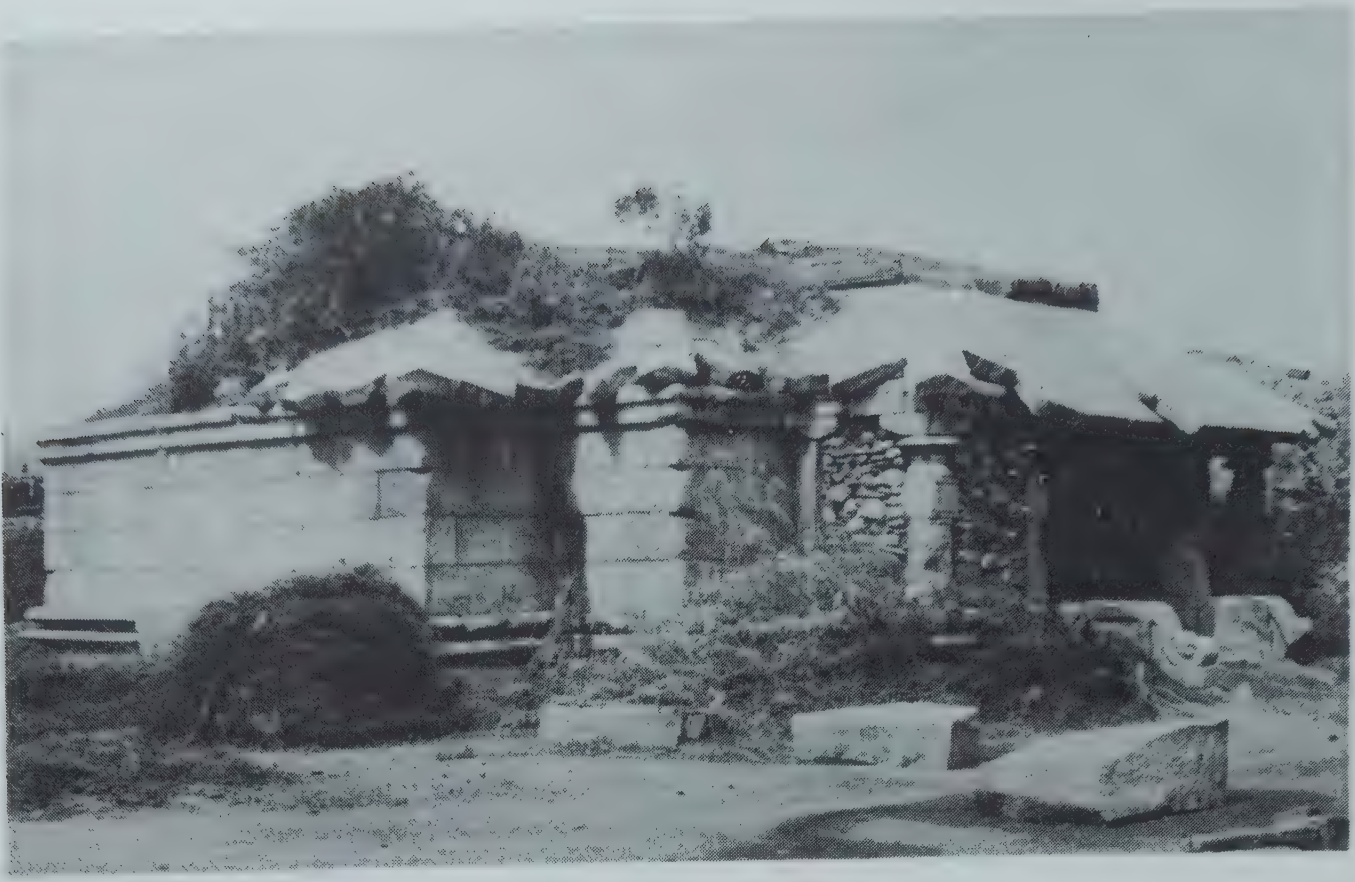
65. *Mahāmaṇṭapa,* Ceiling, Portrait Sculptures.



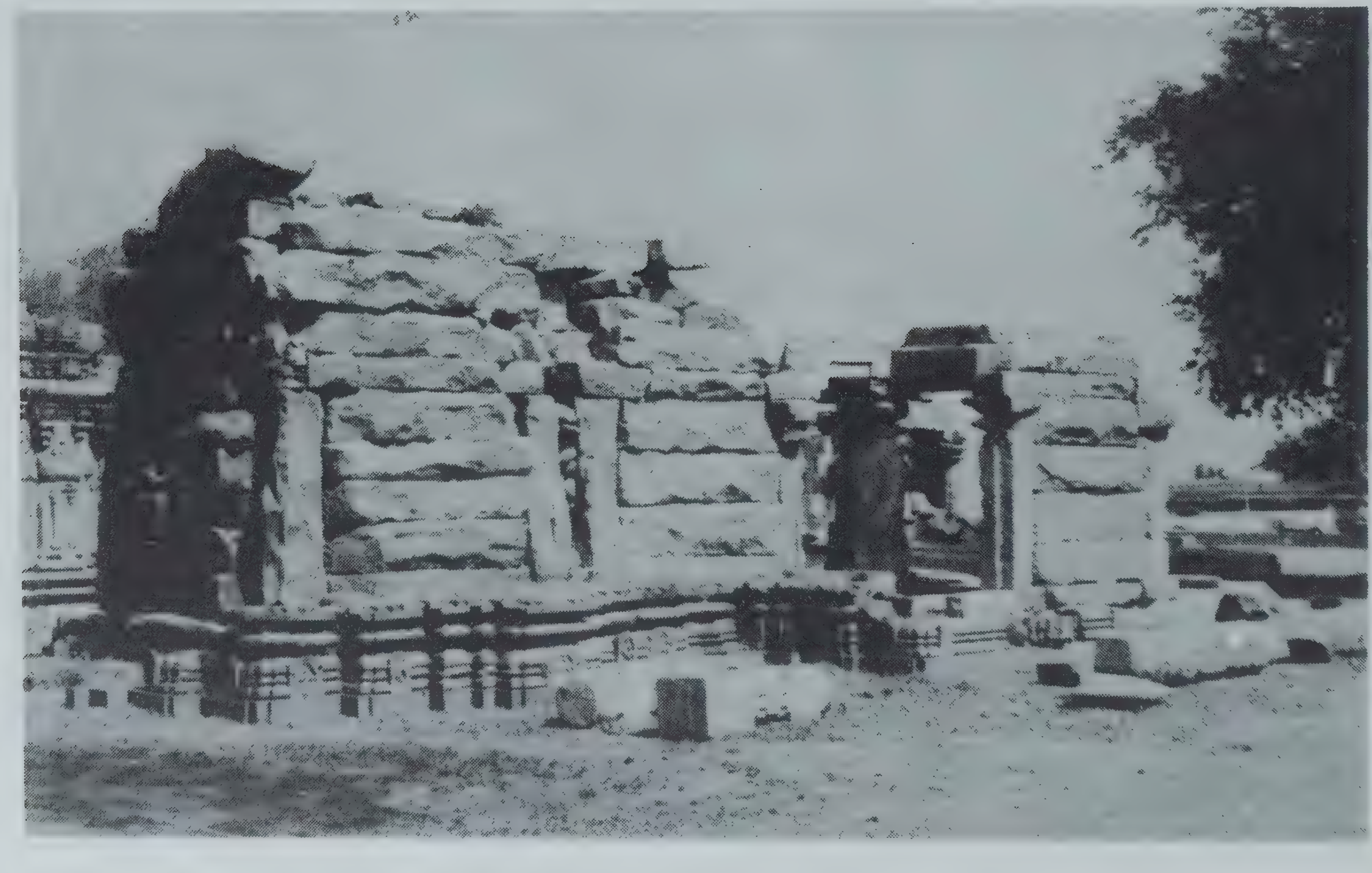
66. East *Mukhamanṭapa,* Ceiling.



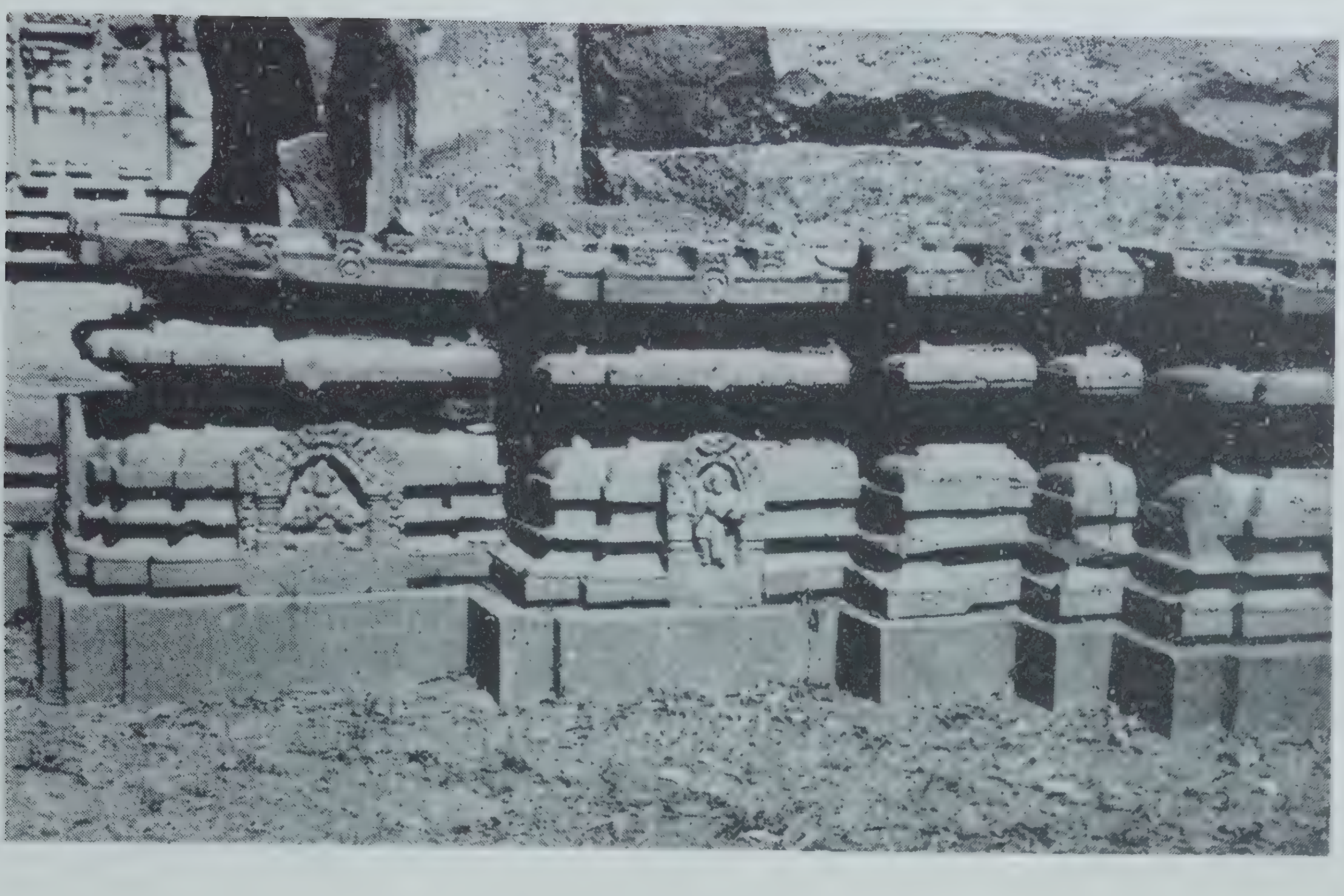
67. *Antarāḷa, Tōraṇa.*



68. ITAGI MAHADEVA, *Mahādvāra.*



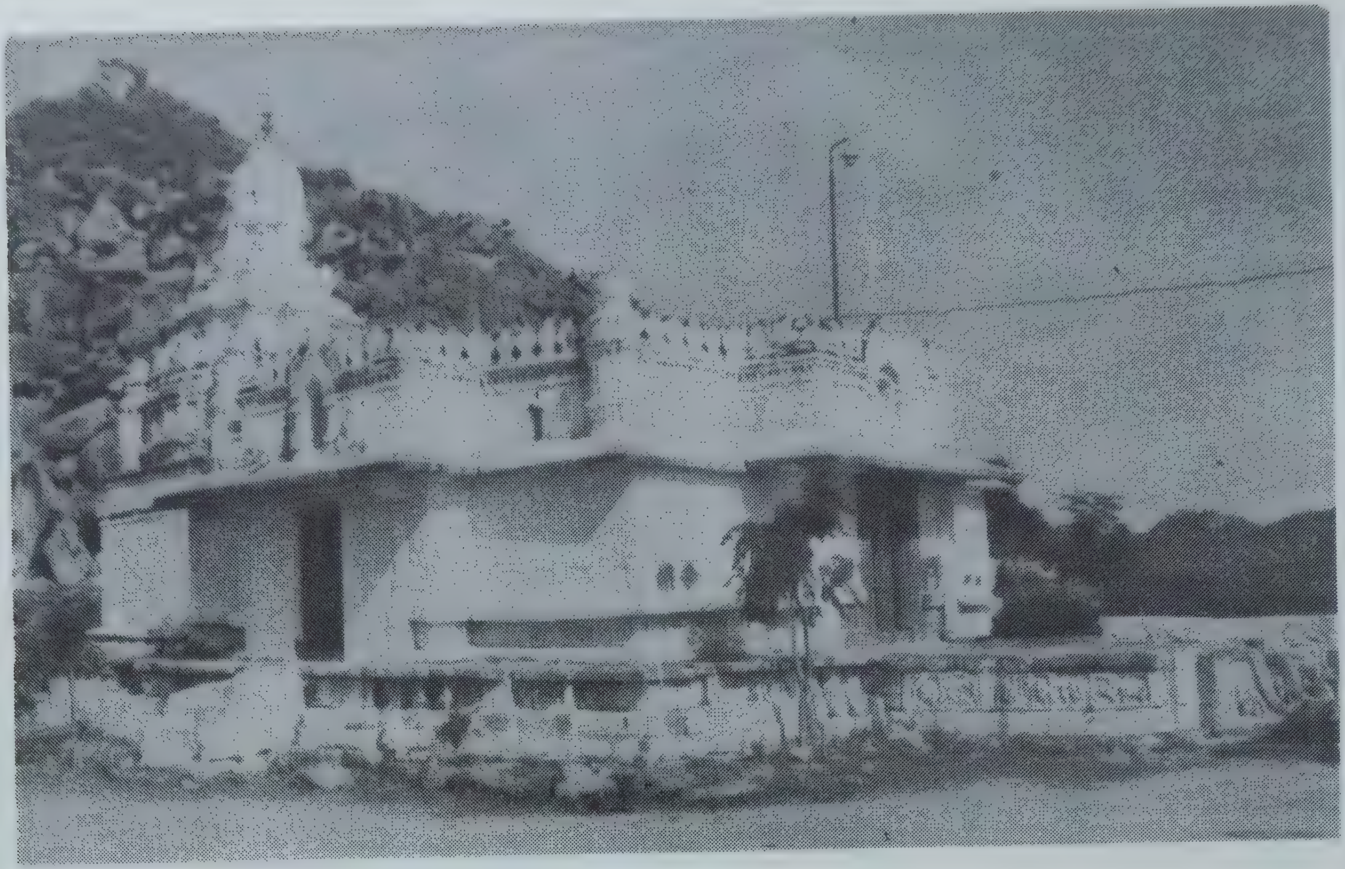
69. ITAGI MURTINARAYANA.



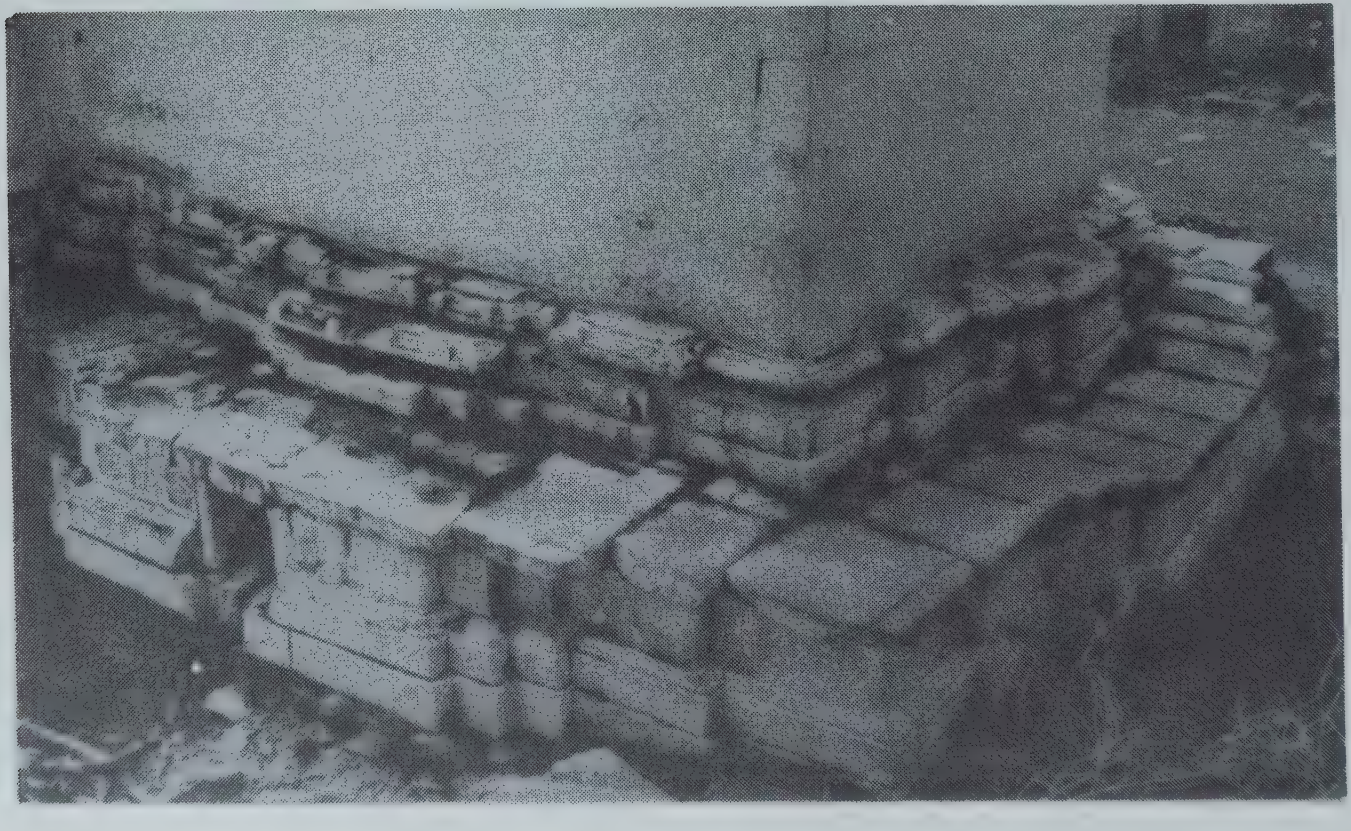
70. ITAGI MURTINARAYANA, *Adhishṭhāna.*

71. ITAGI SARASVATI MATHA

KALLUR MARATESVARA.

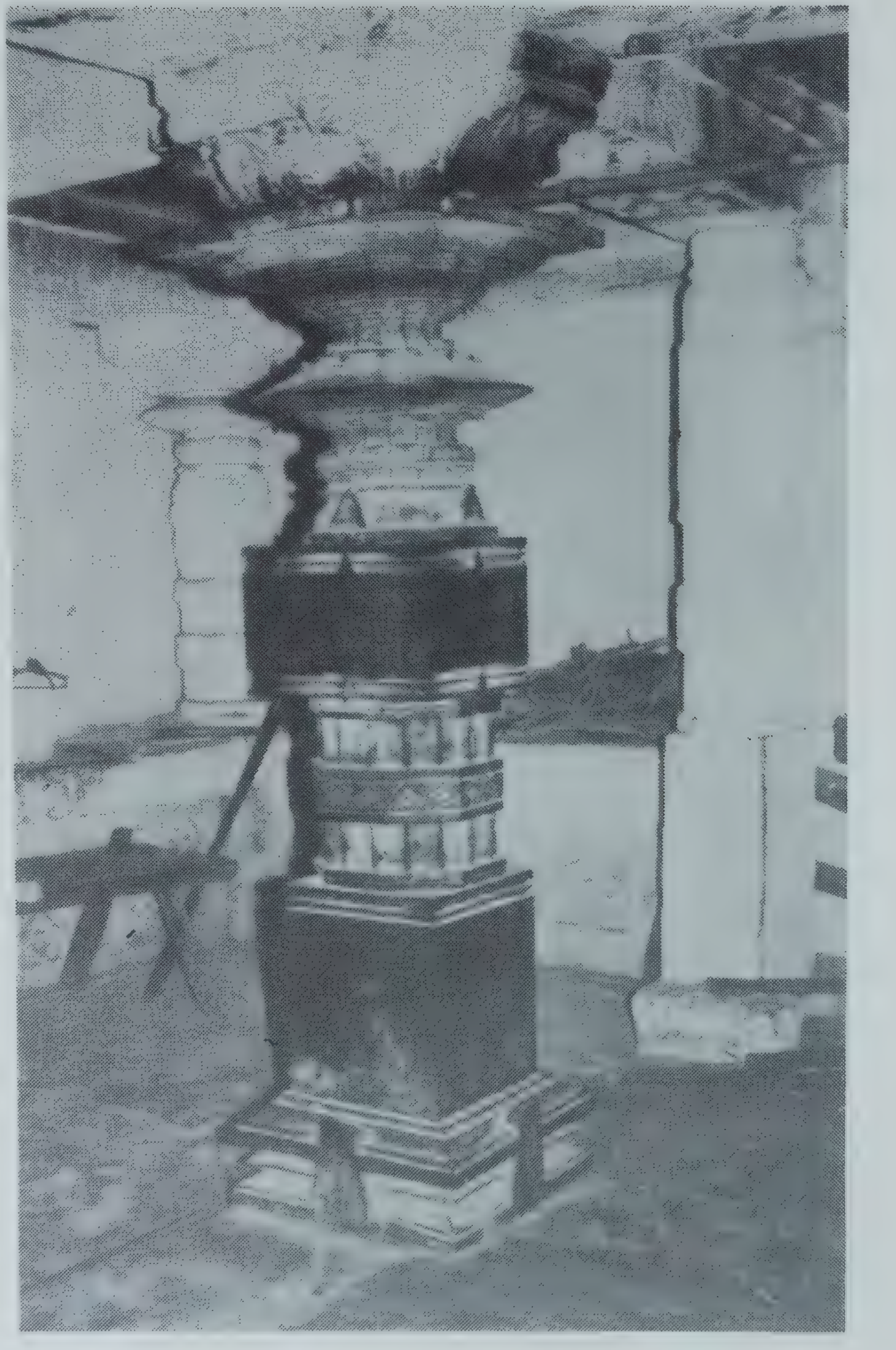


72. General View.

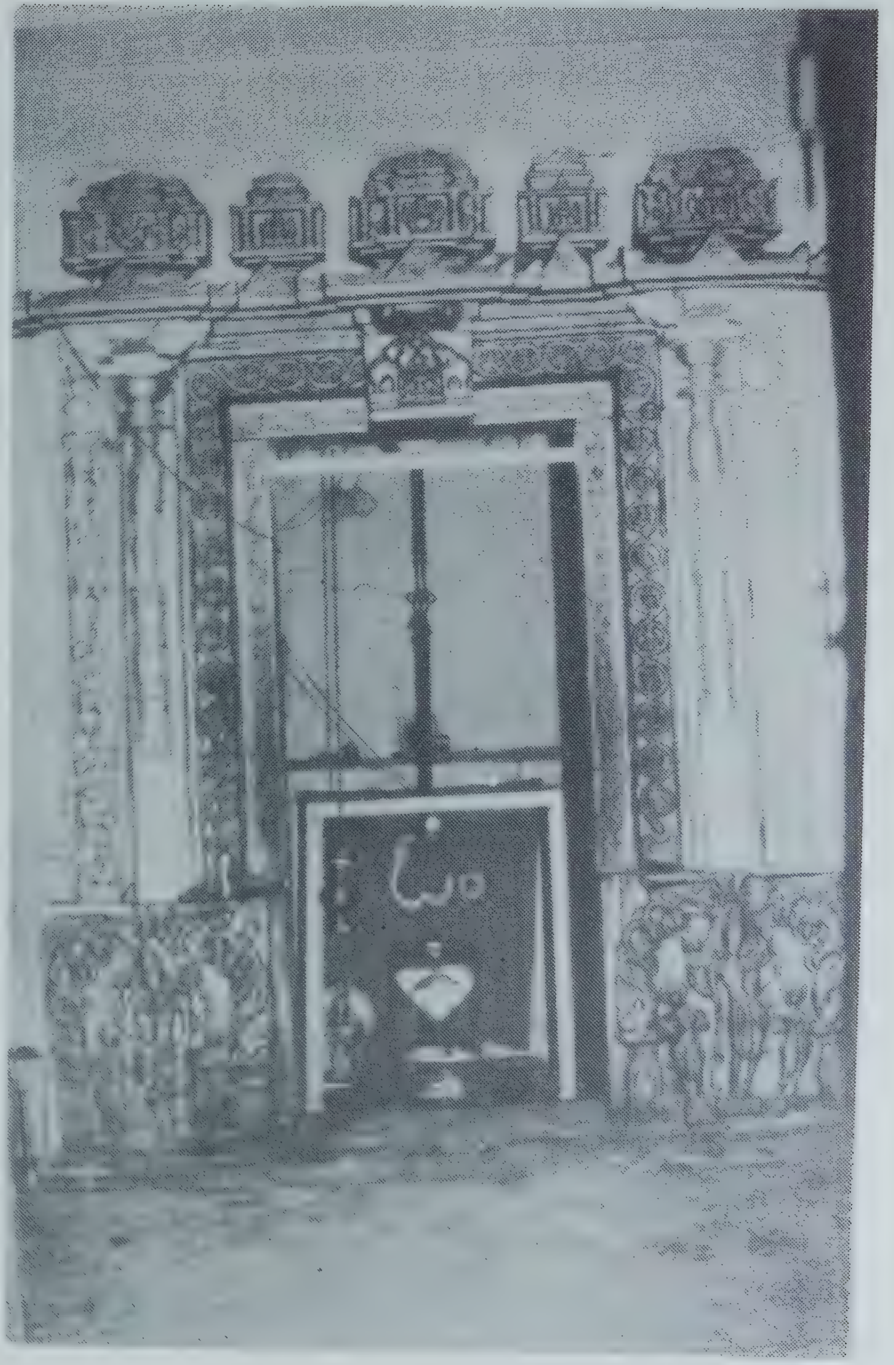


73. *Adhishṭhāna.*

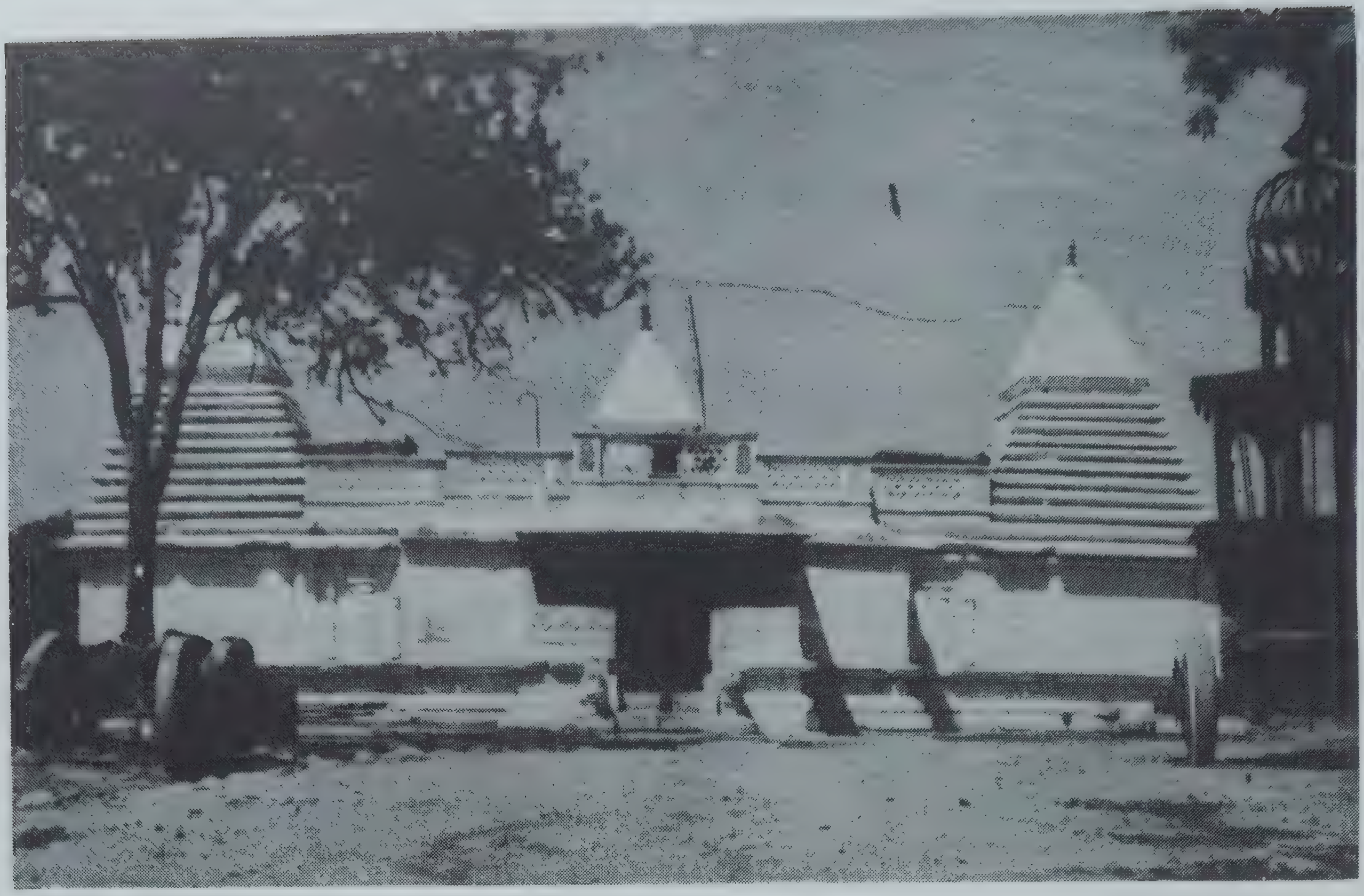
KALLUR MARATESVARA



74. Pillar.

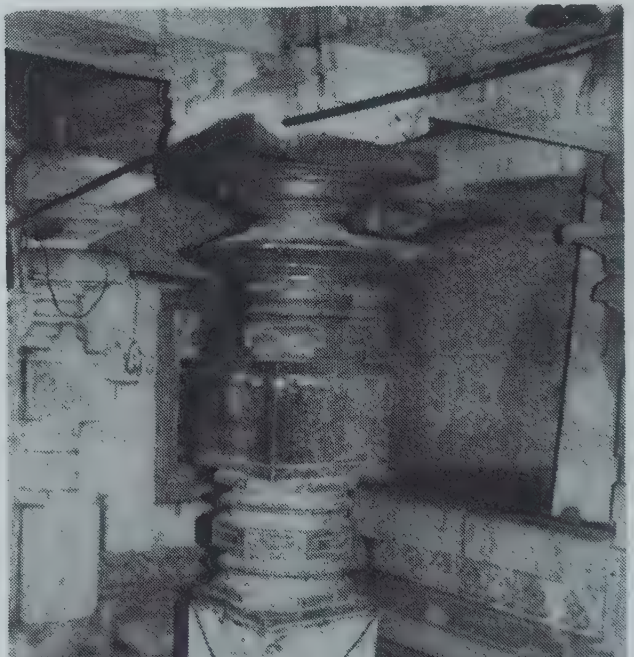


75. *Garbhagṛiha* Door.

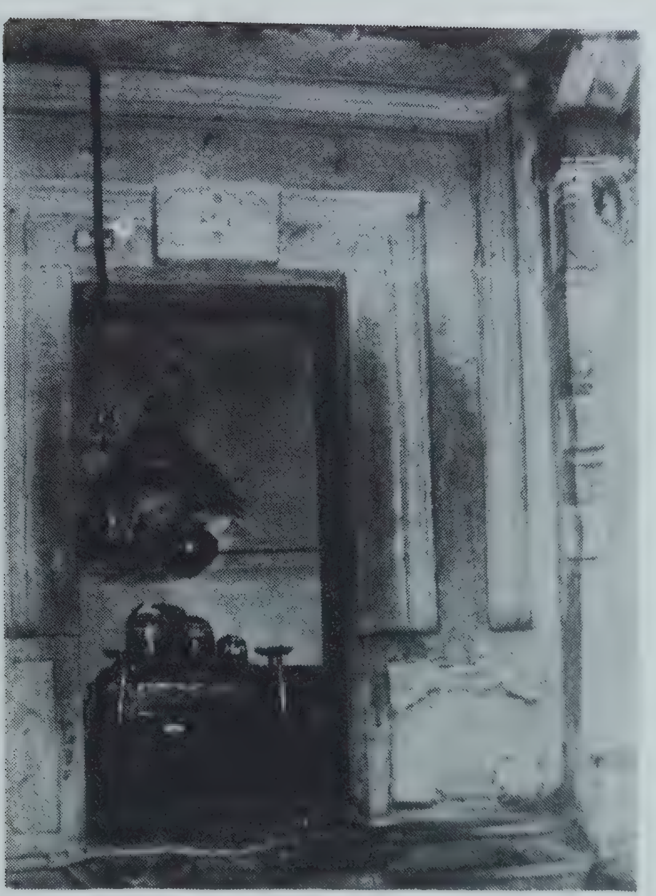


76. General View.

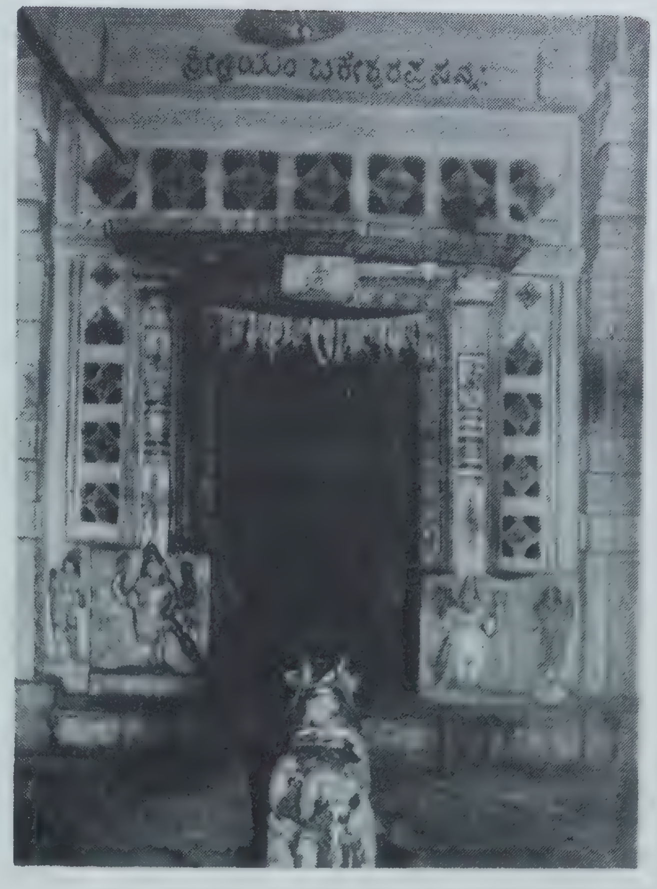
77. *Mukhamanṭapa, Kakshāsana* and Pillar.



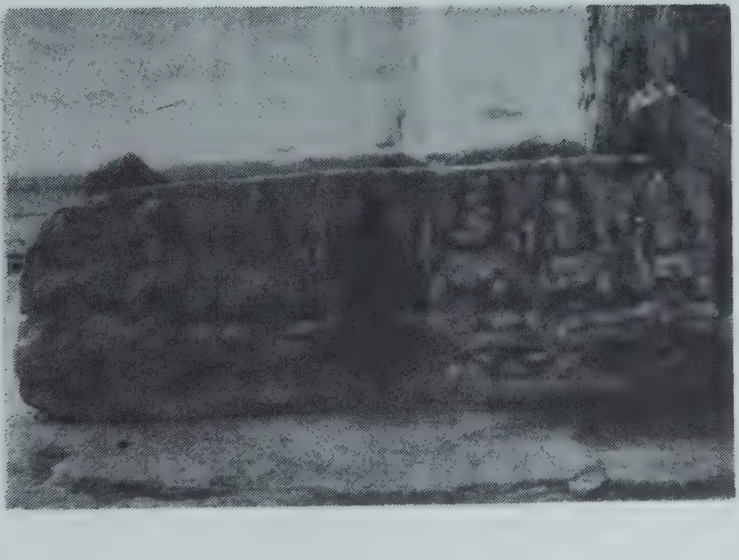
78. *Sabhāmanṭapa,* Pillar.



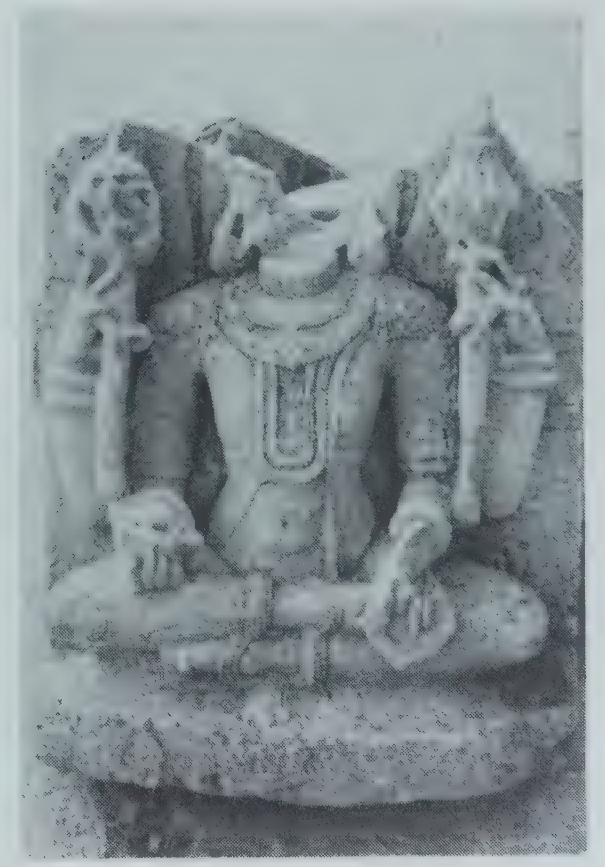
79. West *Garbhagṛiha,* Door.



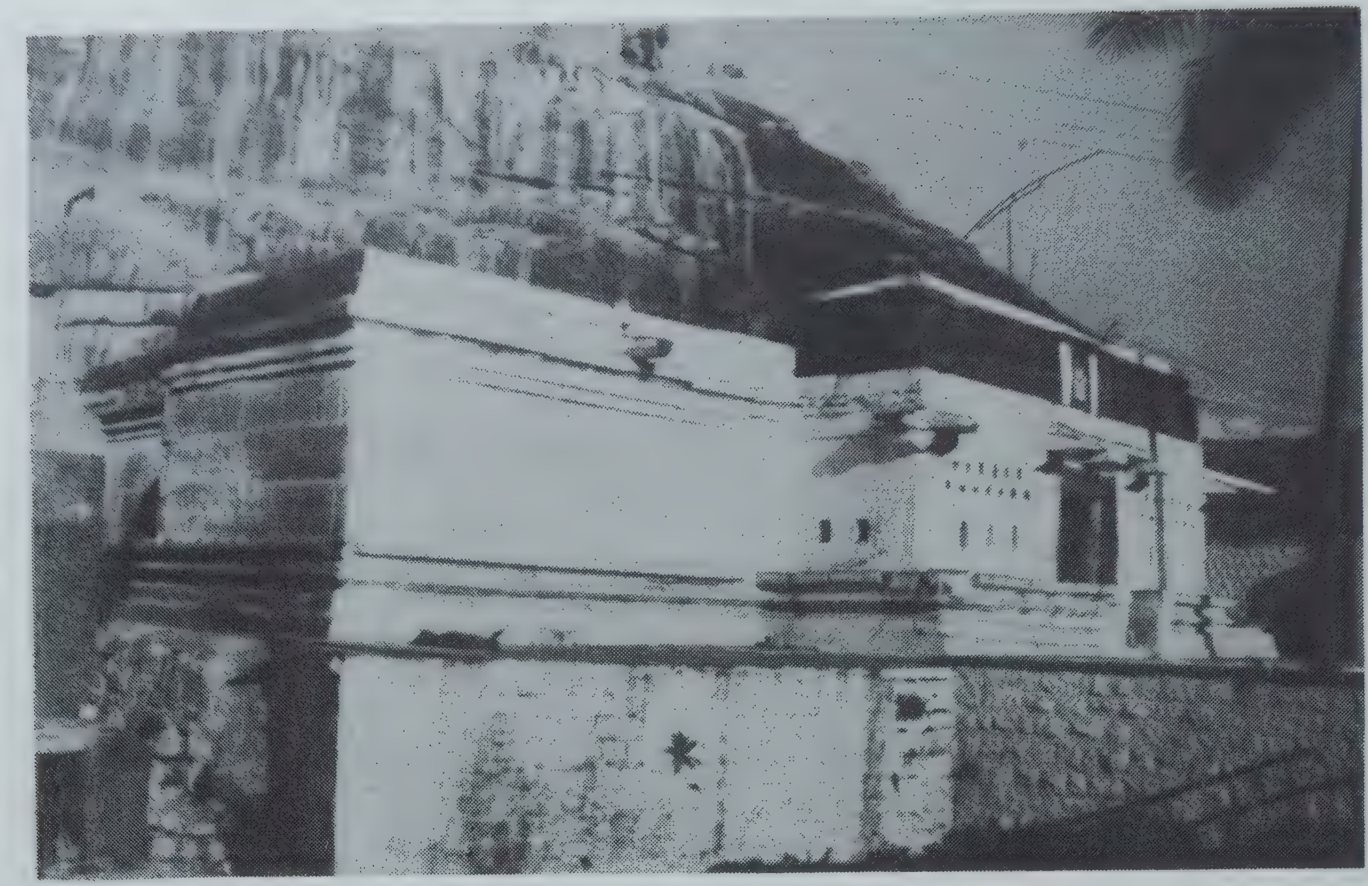
80. West *Antarāḷa,* Door.



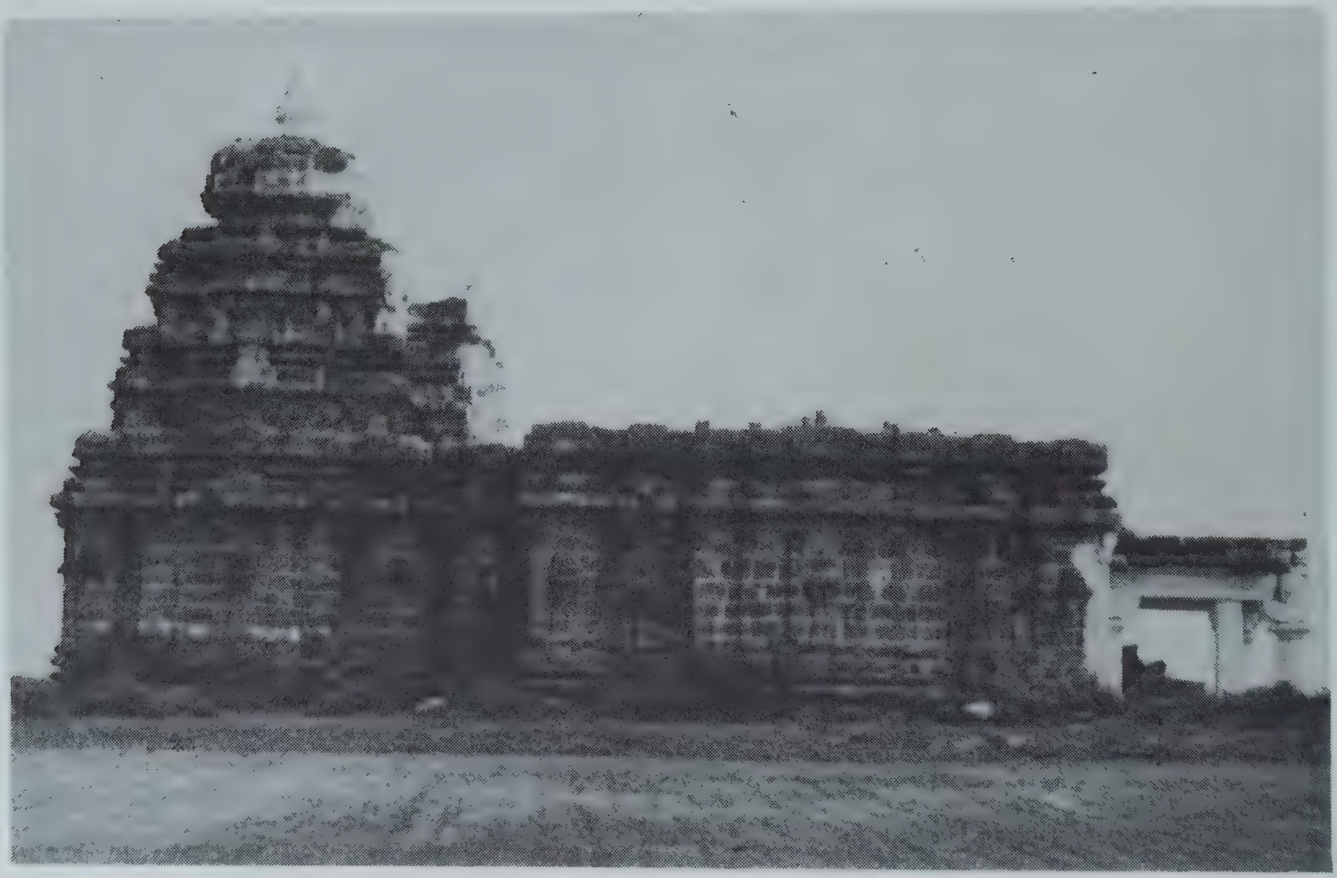
81. Saptamatrika.



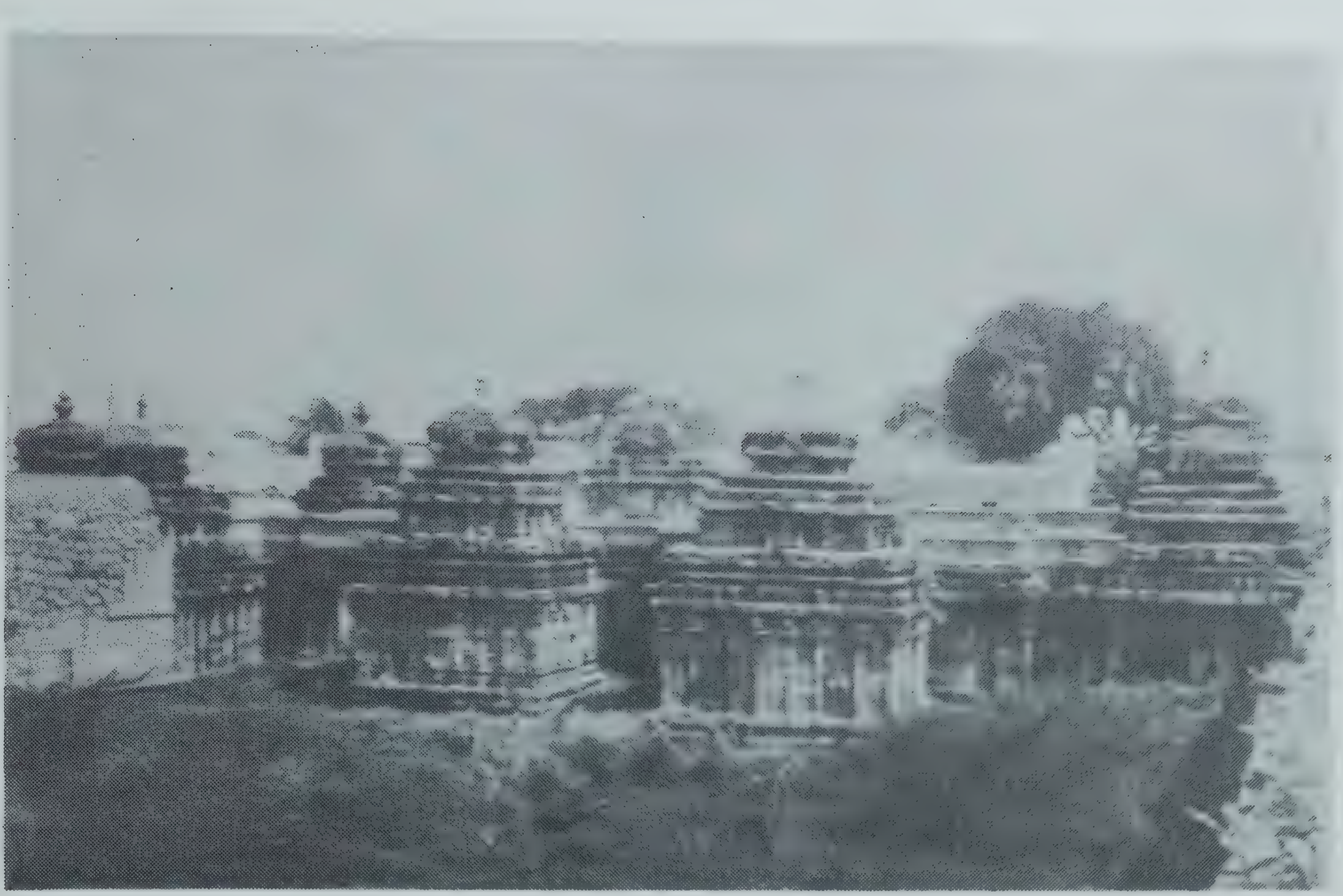
82. Narayana.



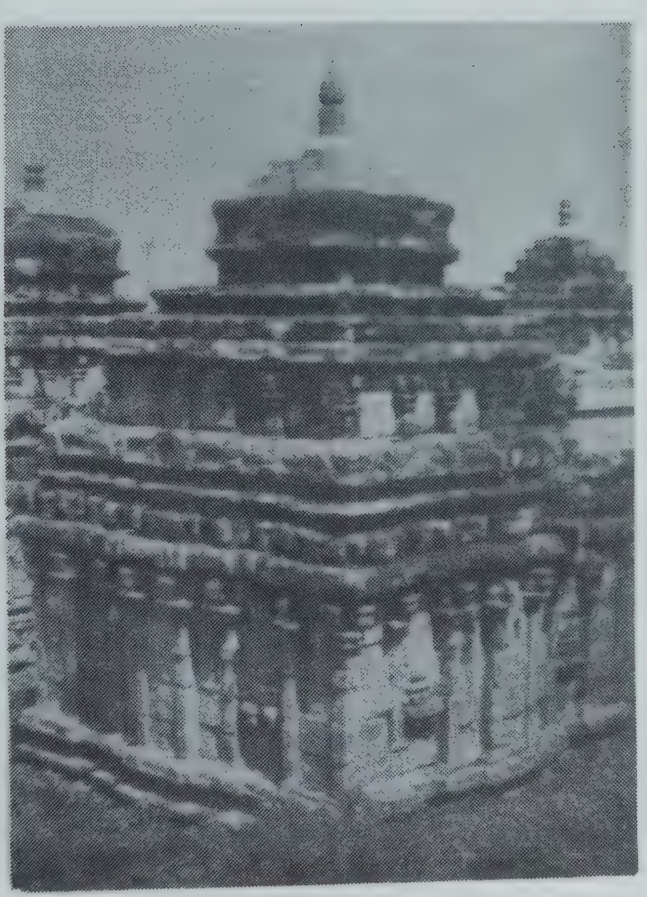
83. KOPPAL PARSVANATHA BASTI.



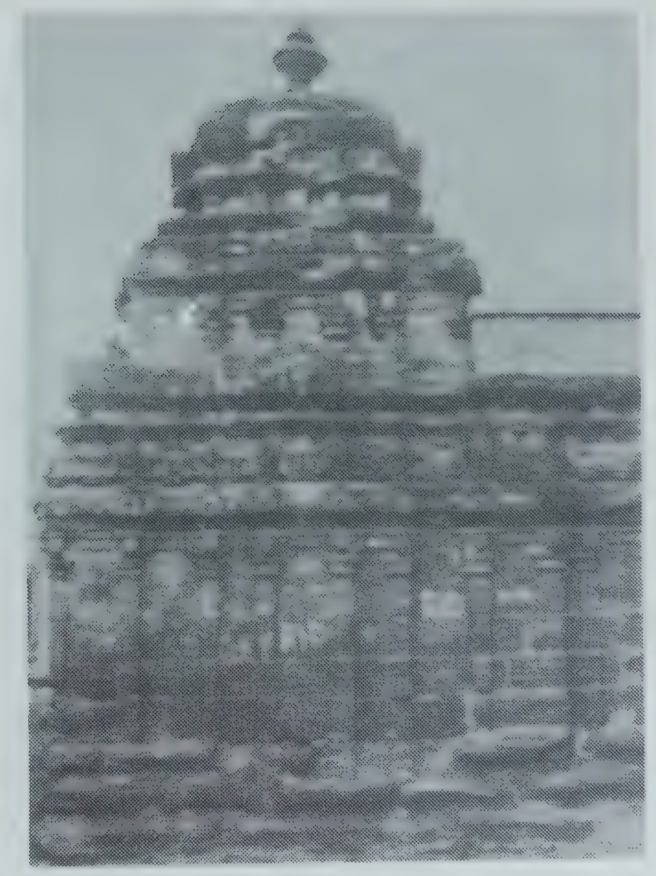
84. KUKANUR KALLESVARA, General View.



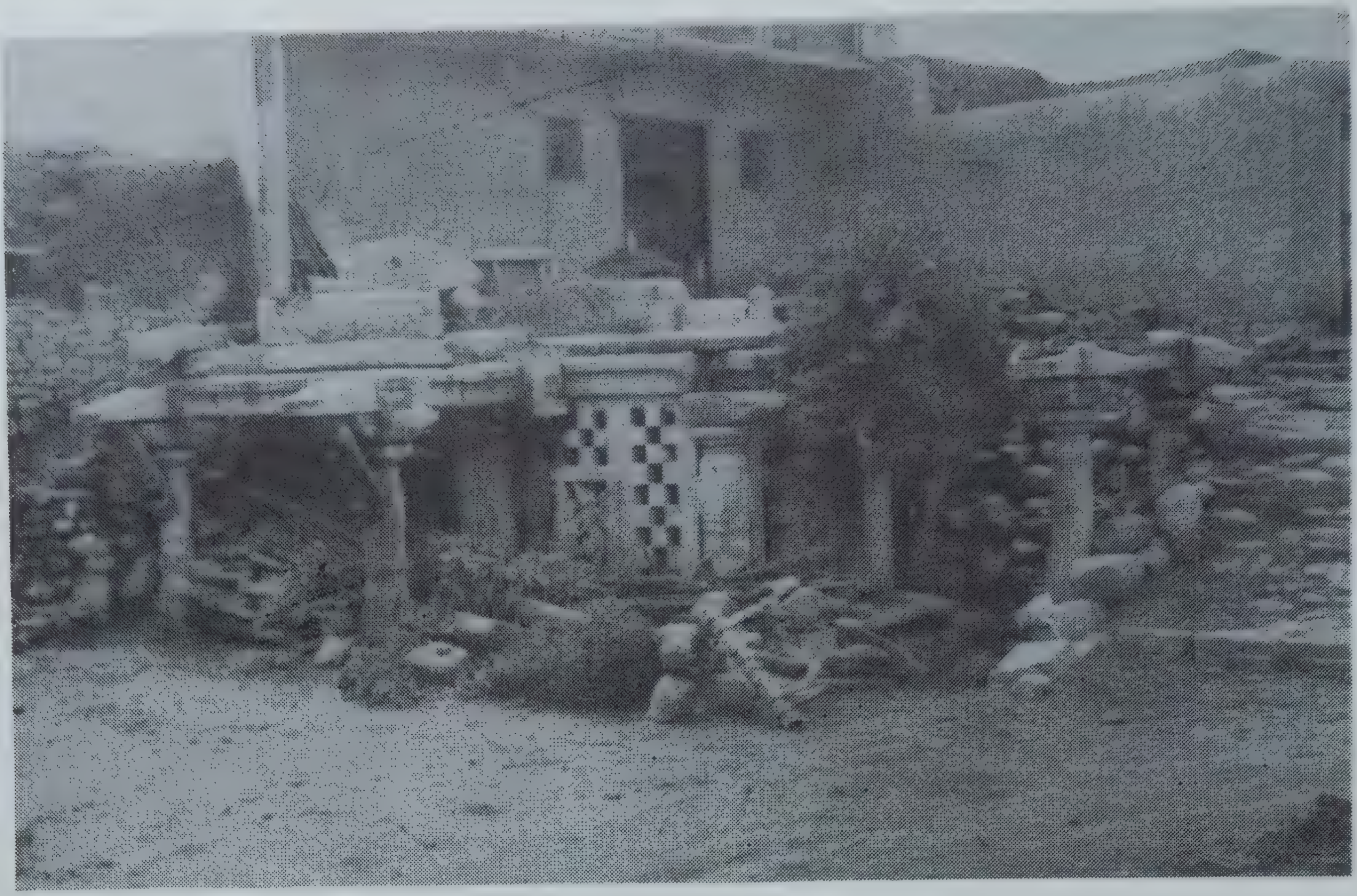
85. General View from North.



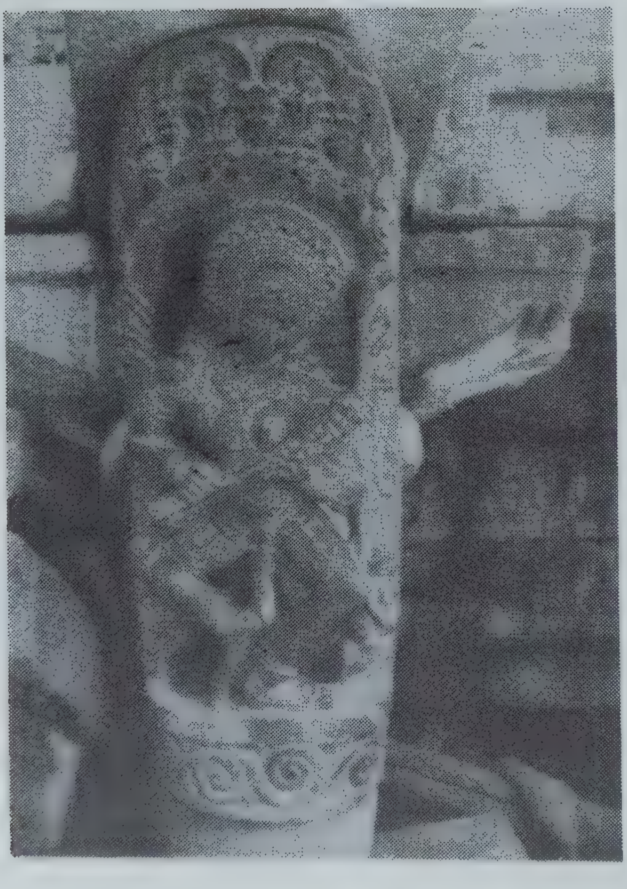
86. North *Garbhagṛiha* of West *Sabhāmanṭapa.*



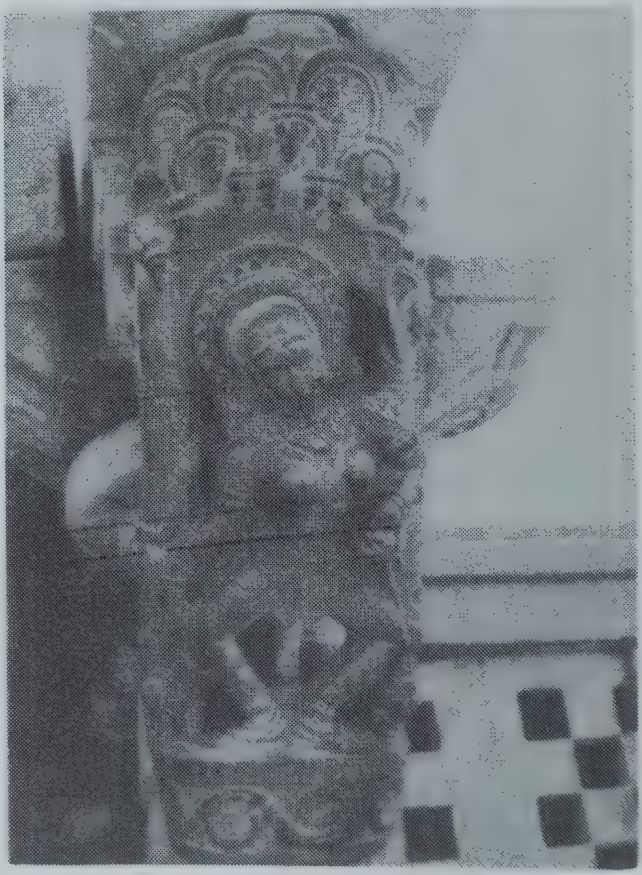
87. South *Garbhagṛiha* of East *Sabhāmanṭapa.*



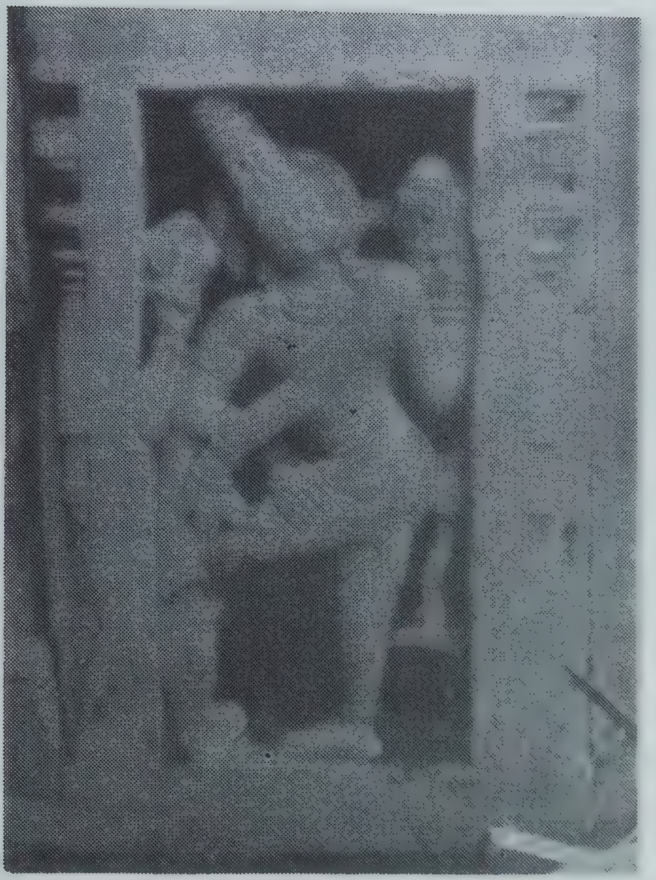
88. General View.

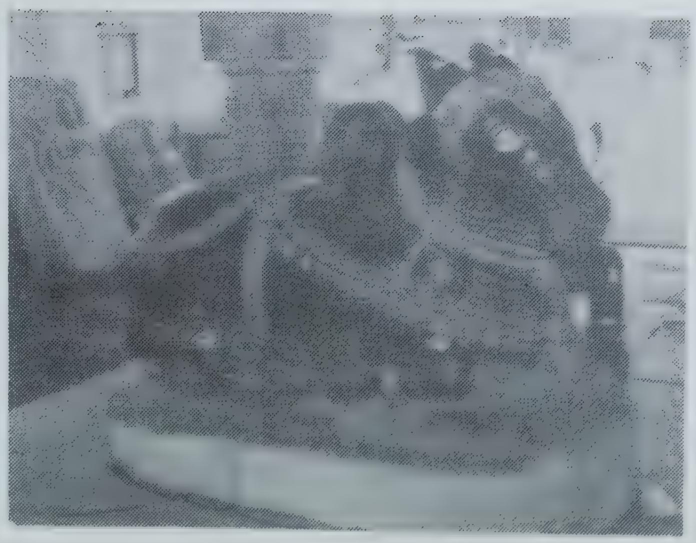


89. Bracket Figure.



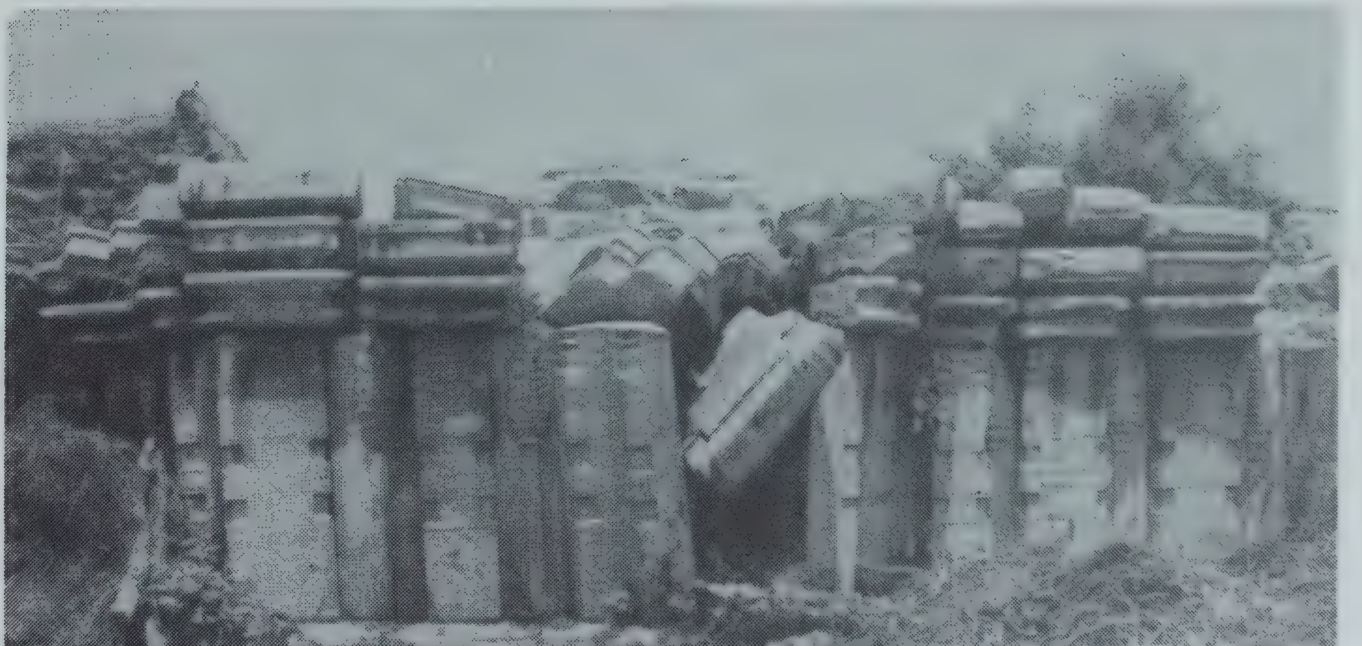
90. Bracket Figure.



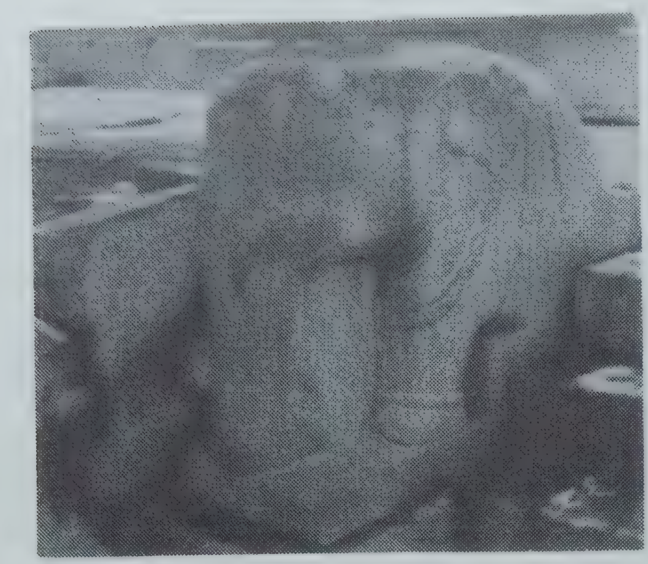


92. KURDI SANKARALINGESVARA, Nandi.

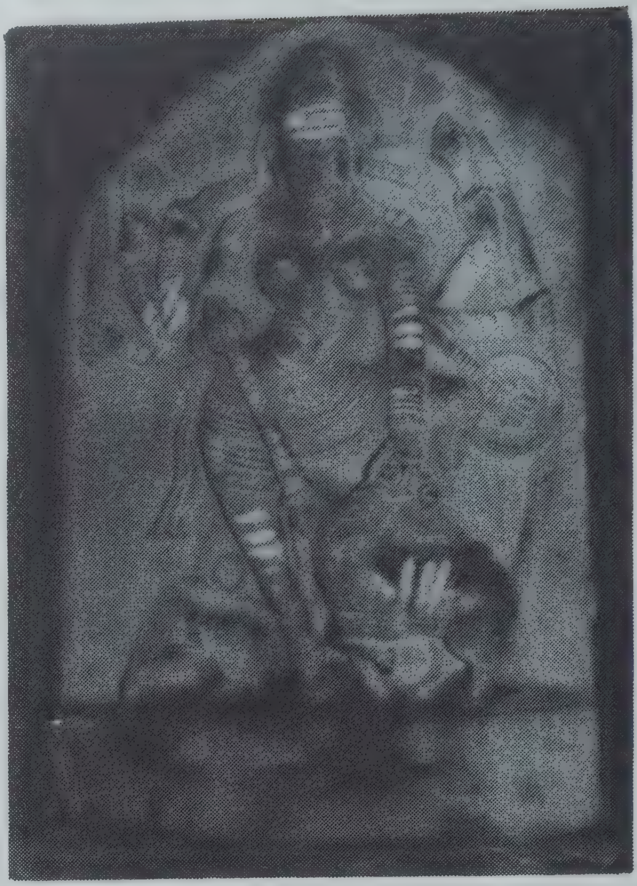
91. KURDI NELAGUDI, *Jala-vātāyana* with *Dvārapāla.*



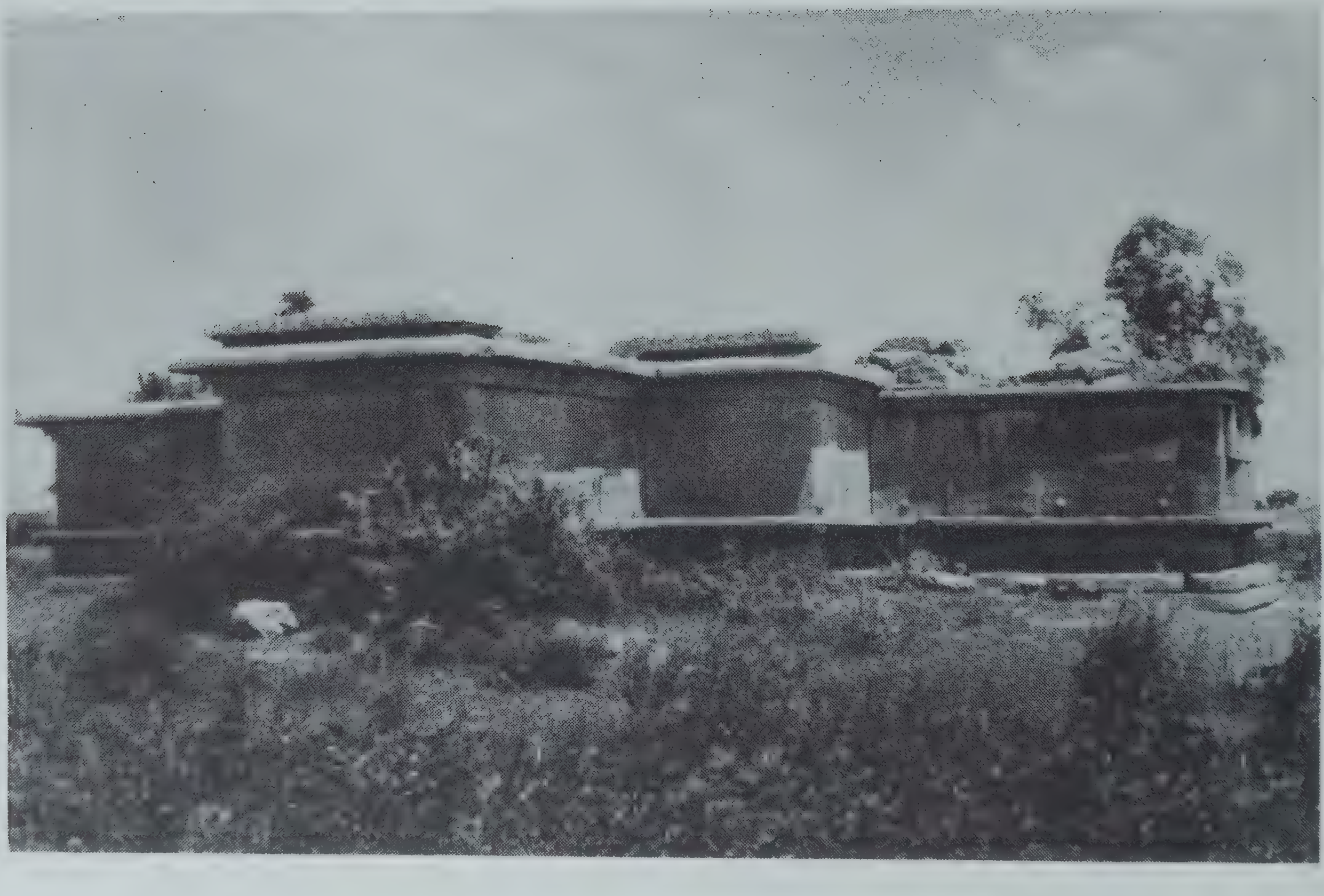
93. KURDI SANKARALINGESVARA, Wall.



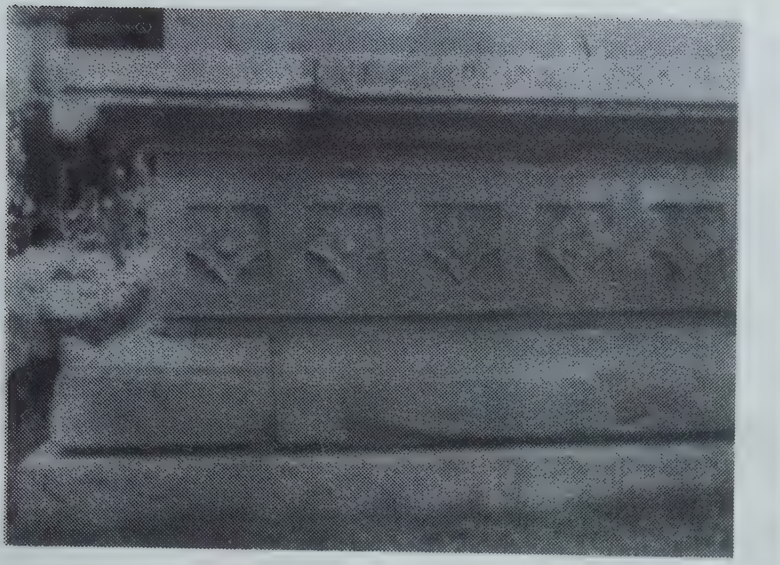
94. Balustrade.



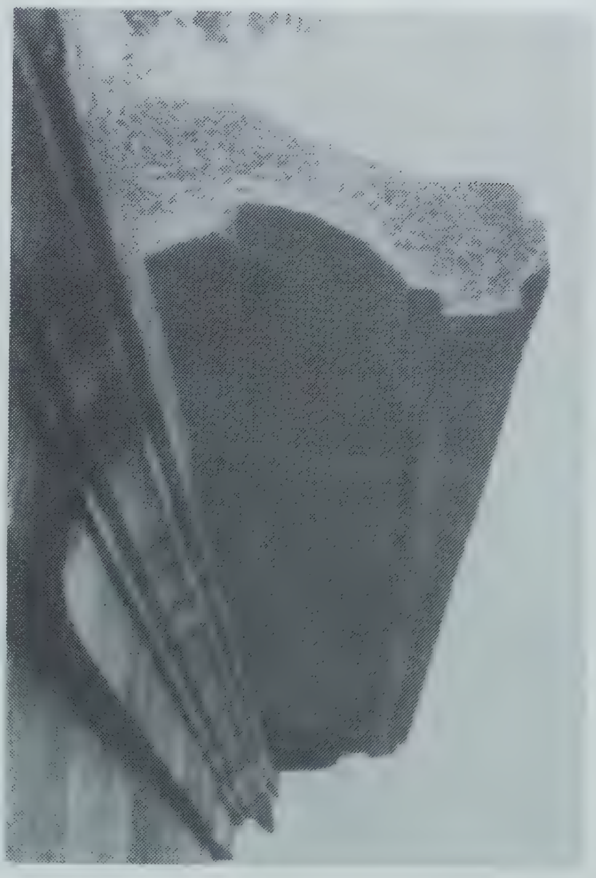
95. Mahishasuramardini.



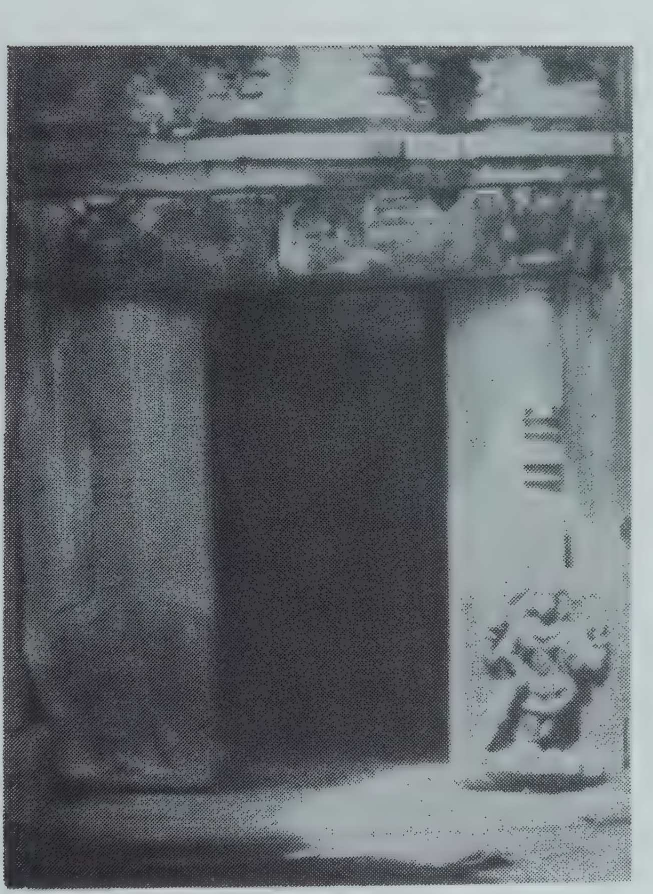
96. MALLAT ALLAMAPRABHU, View from Southwest.



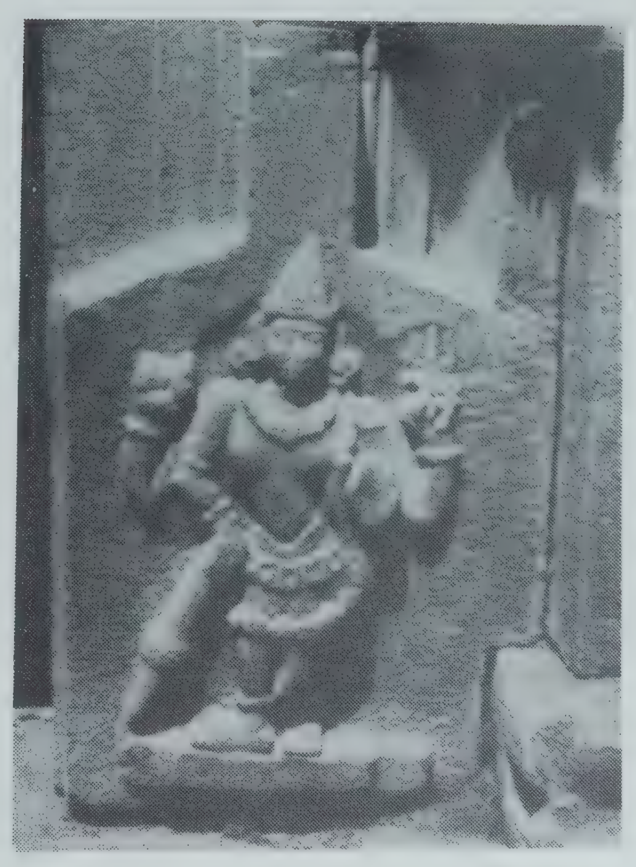
97. *Adhishṭhāna.*



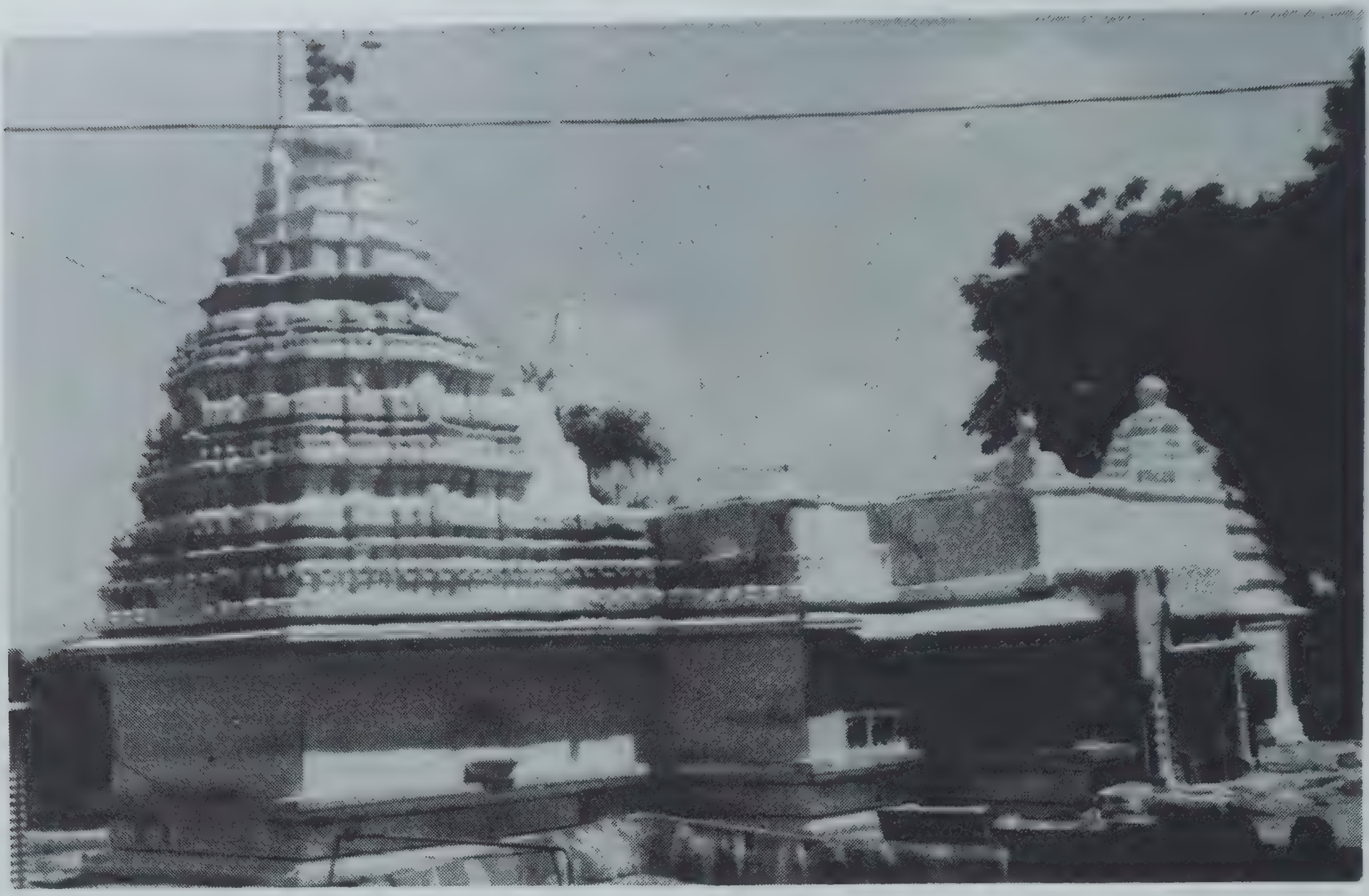
98. Eave.



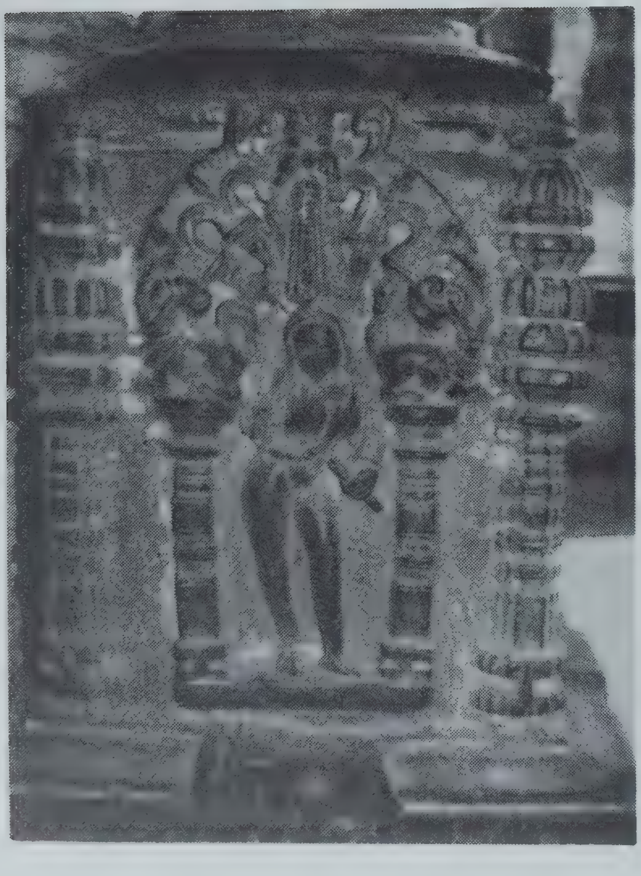
99. North *Garbhagṛiha,* Door.



100. *Dvārapāla.*

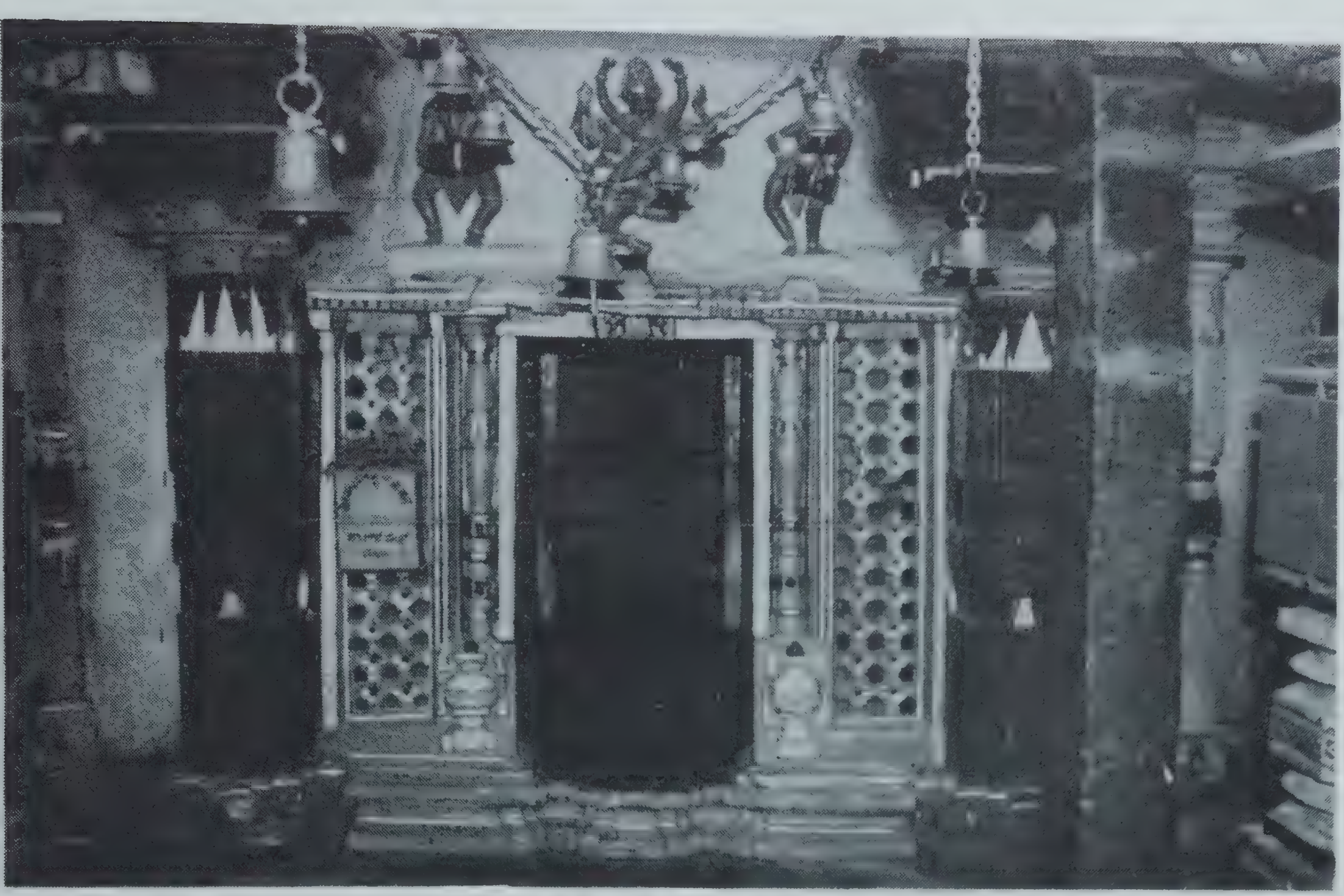


101. General View.

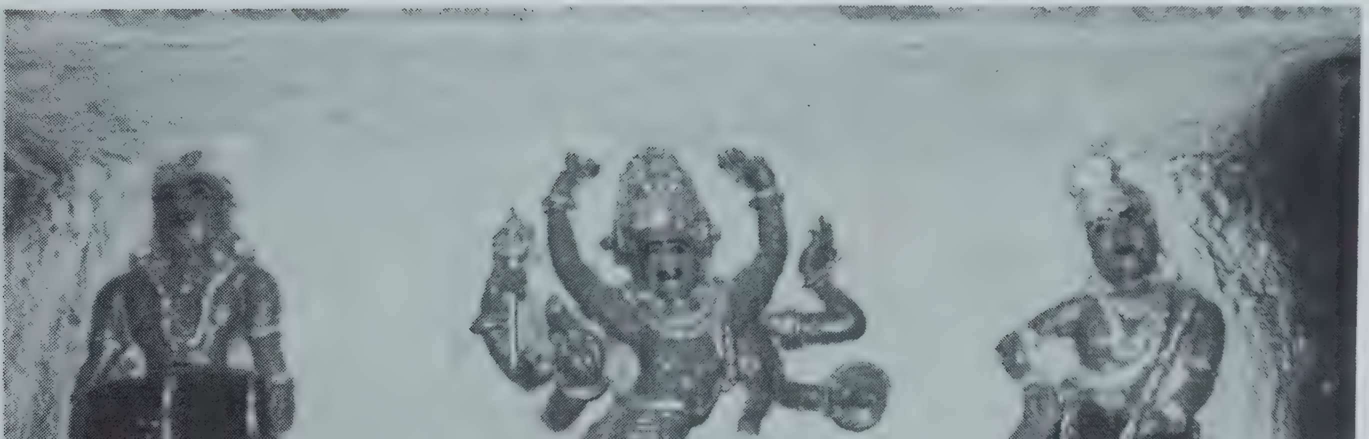


102. Pillar, Details.

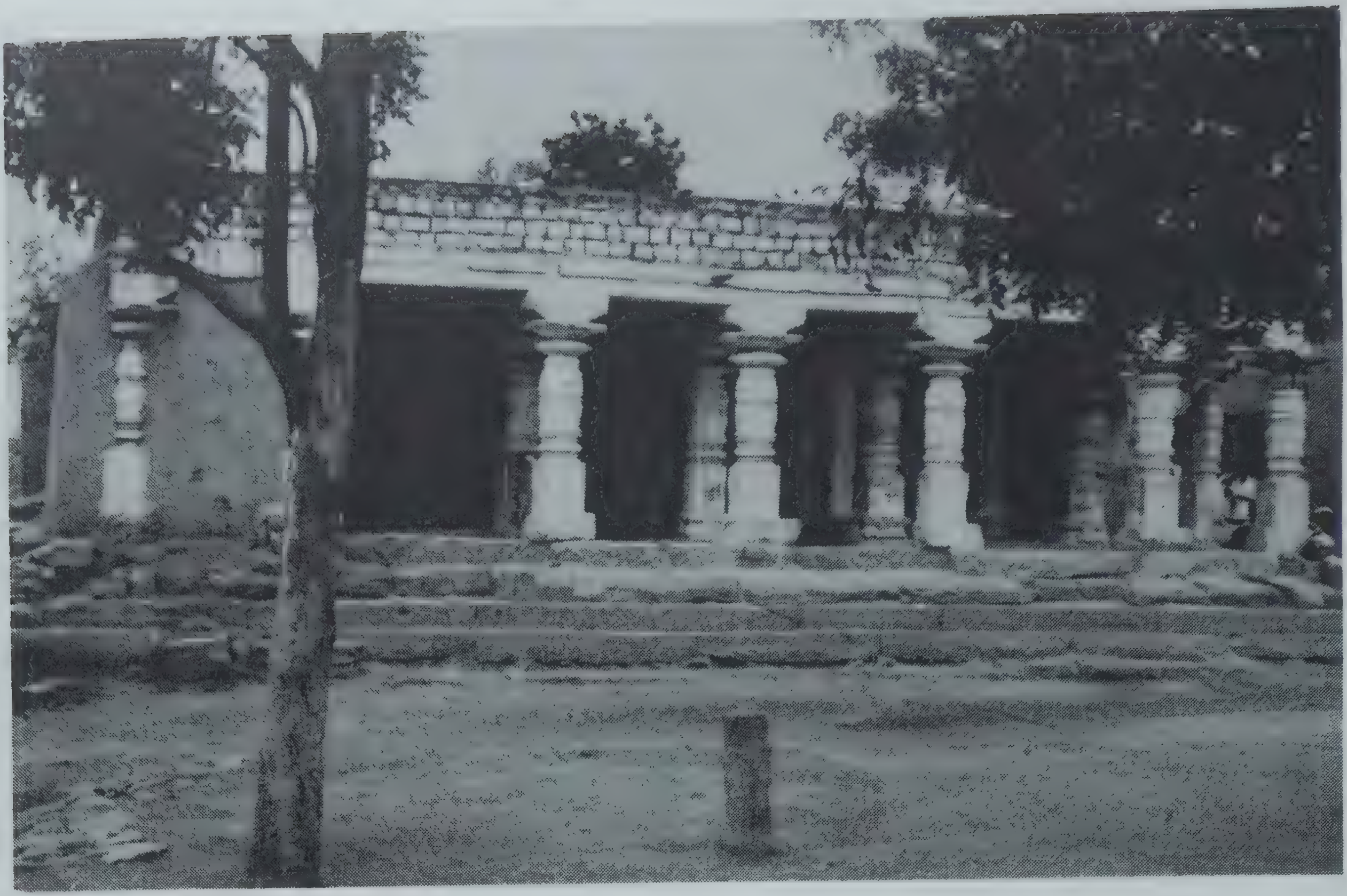
103. Water Receptacle.



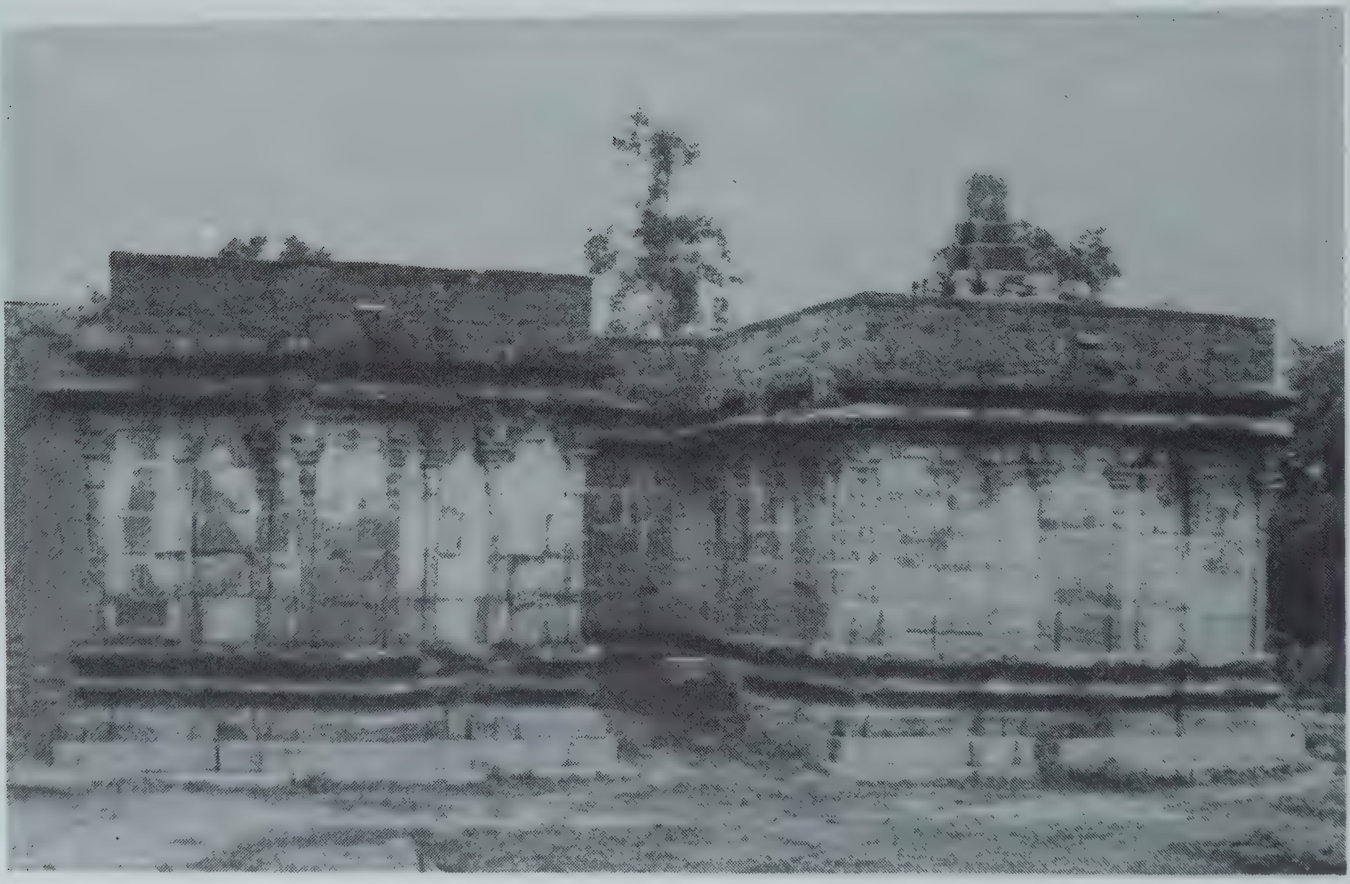
104. West *Antarāḷa,* Door.



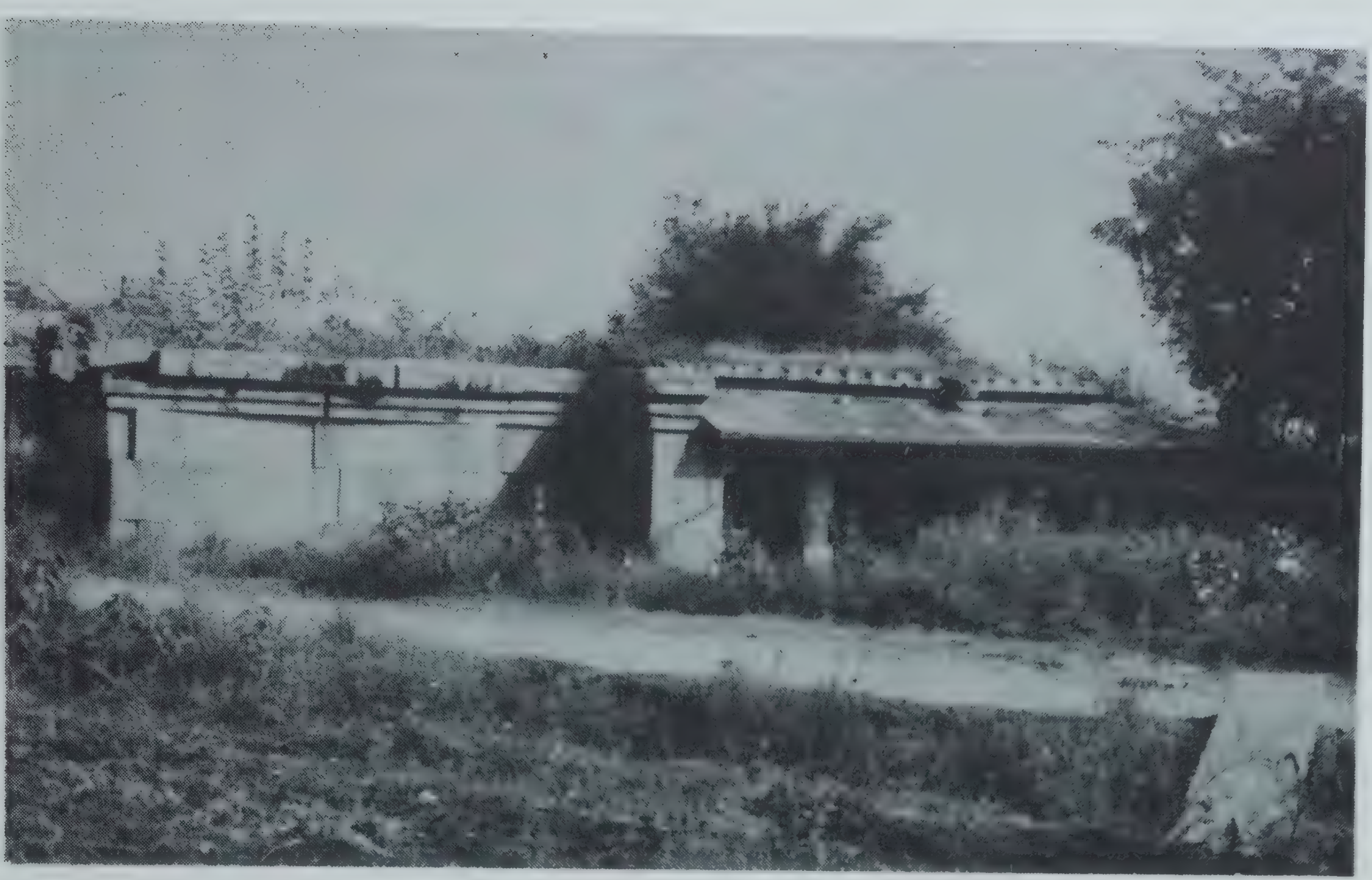
105. Siva-Gajasuramardana.



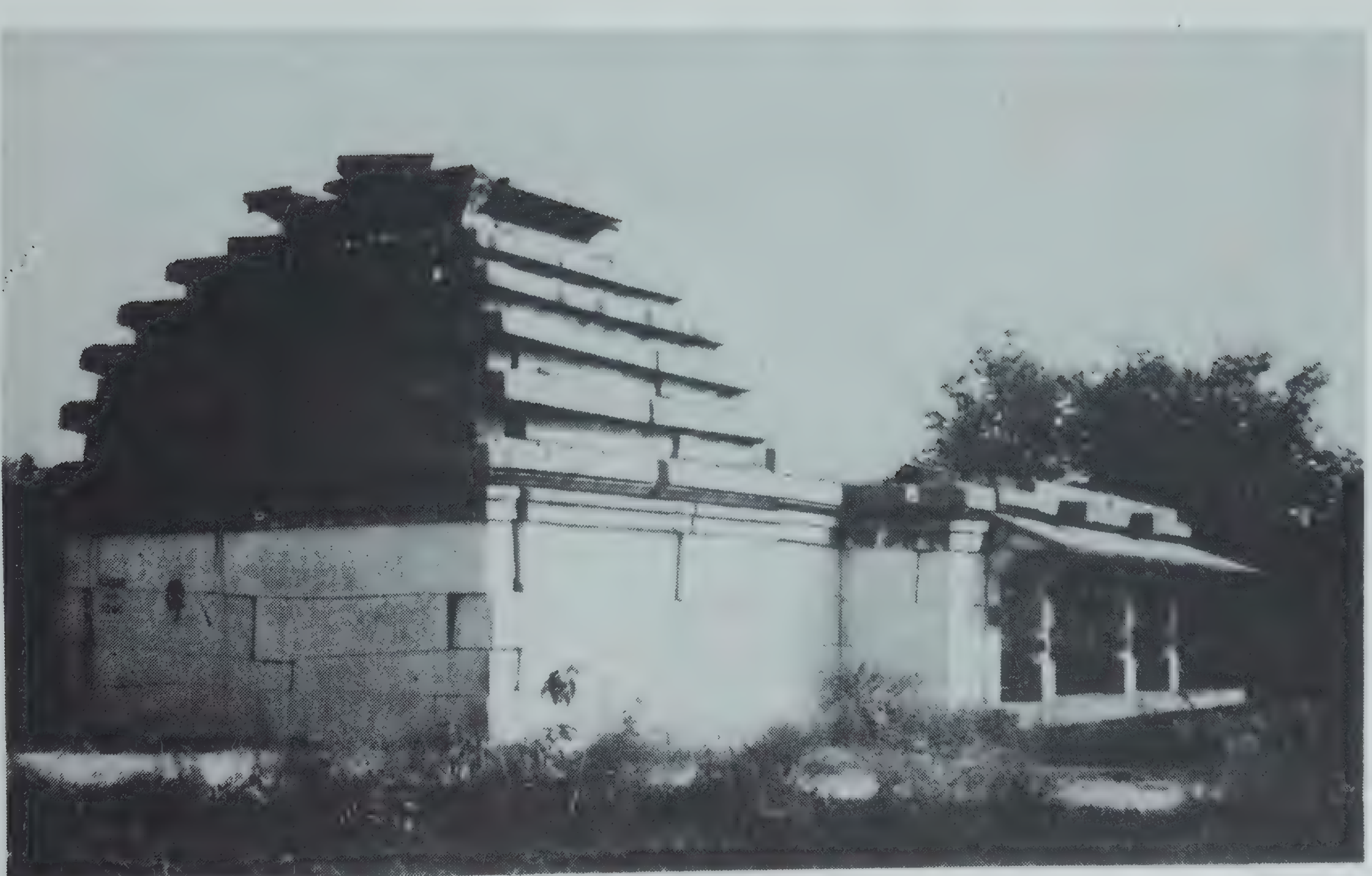
106. View from East.



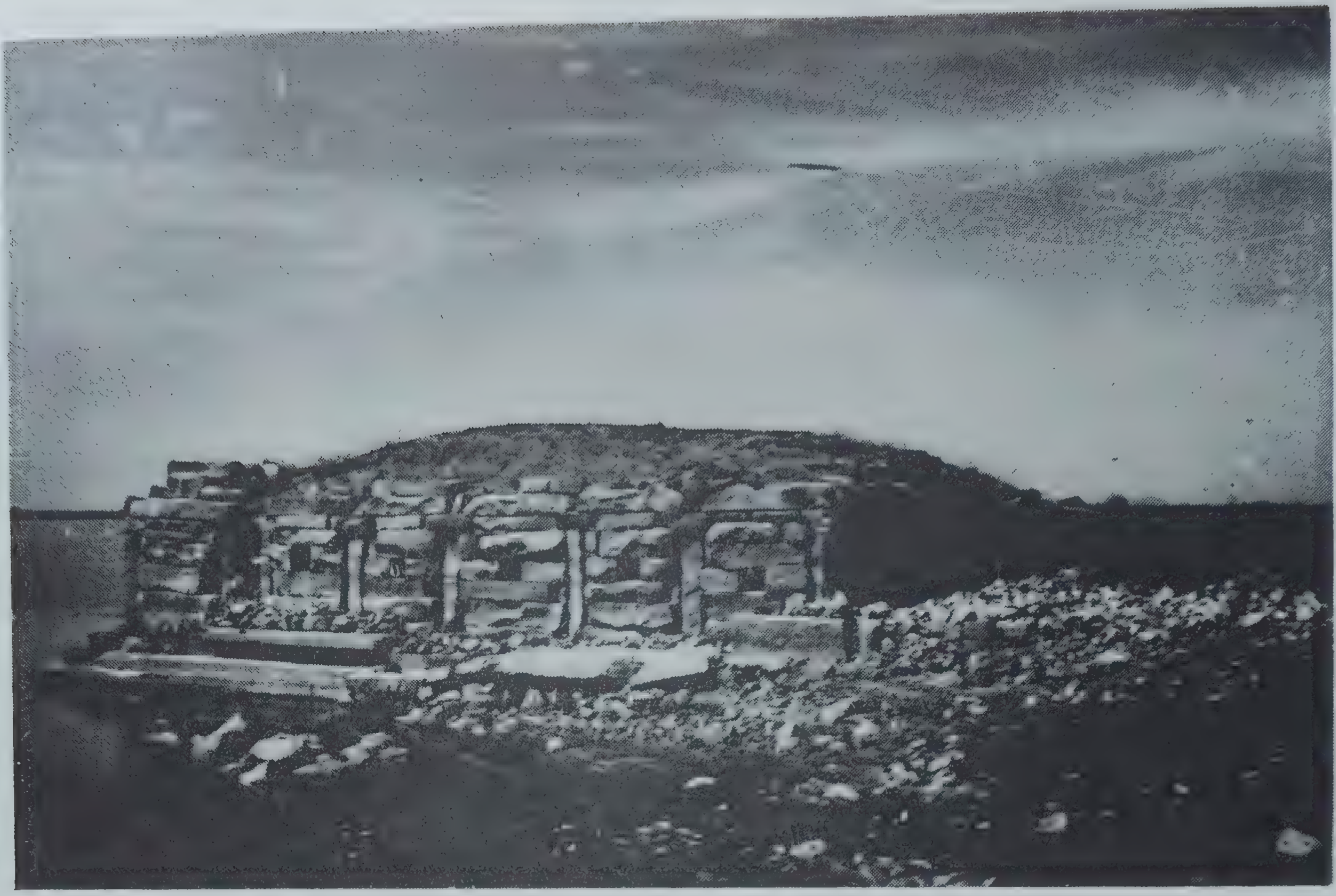
107. View from West.



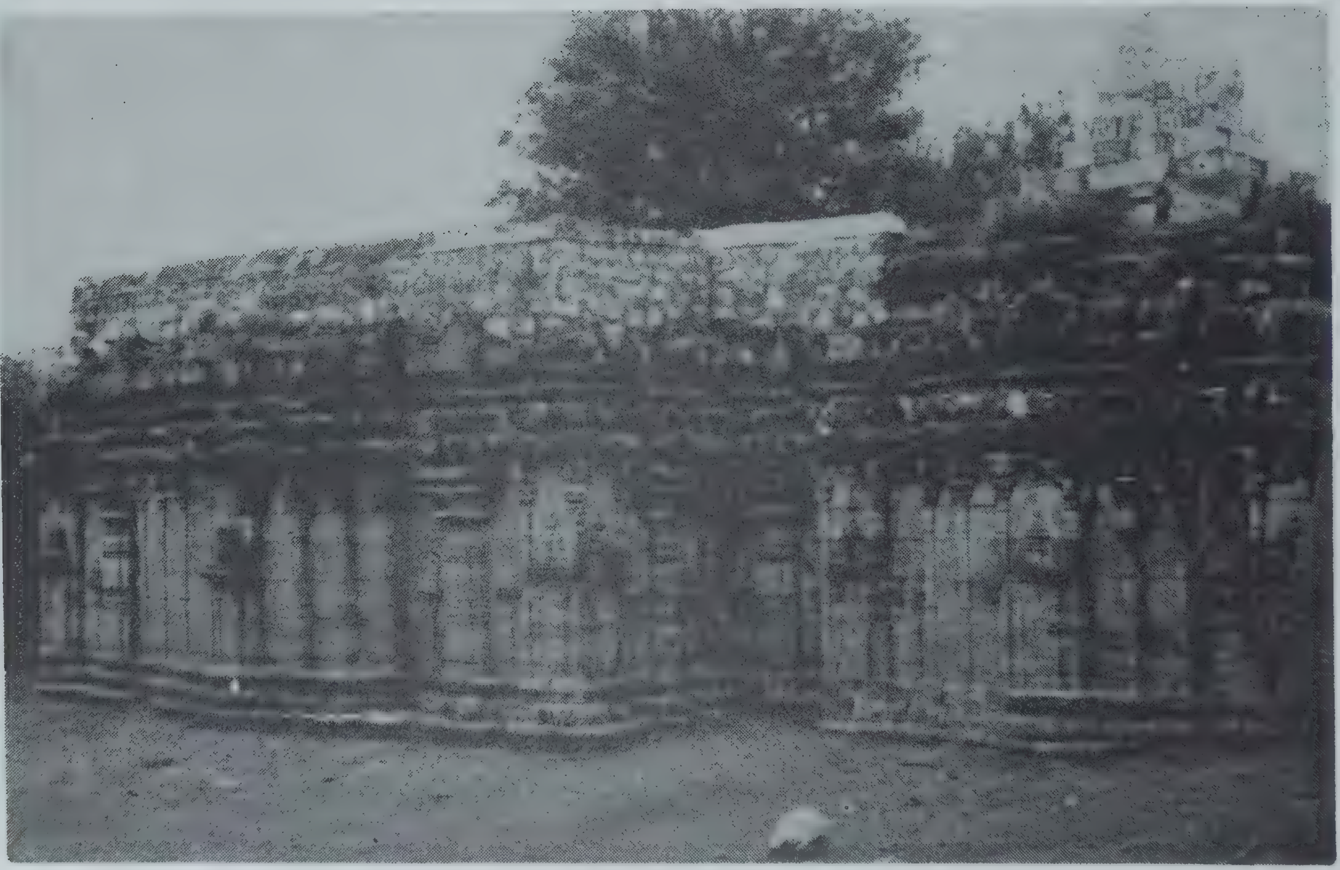
108. MUNIRABAD ISVARA, View from South.



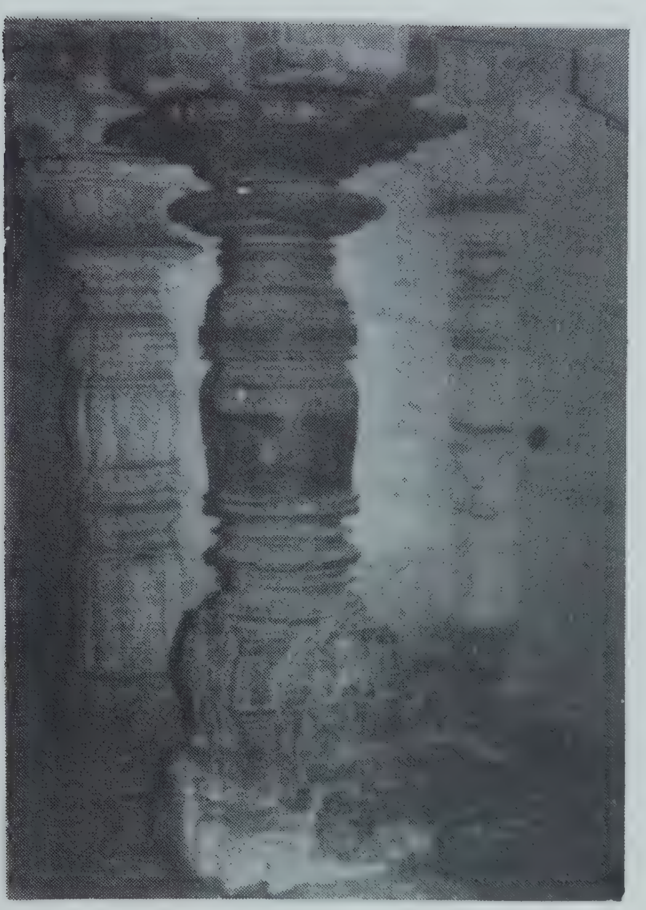
109. MUNIRABAD SOMESVARA, View from Southwest.



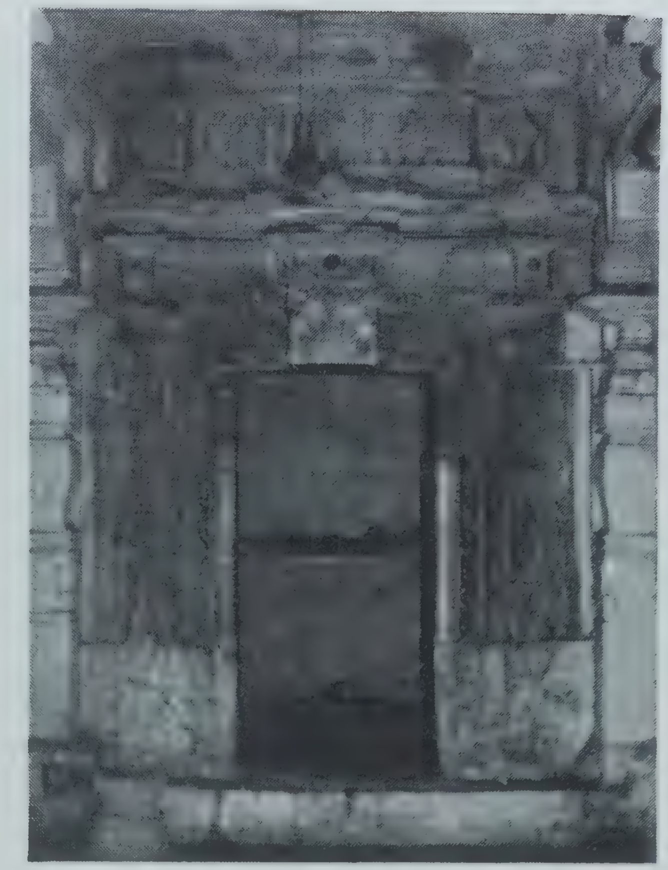
110. NAVALI ANANTASAYANA, View from Southeast.



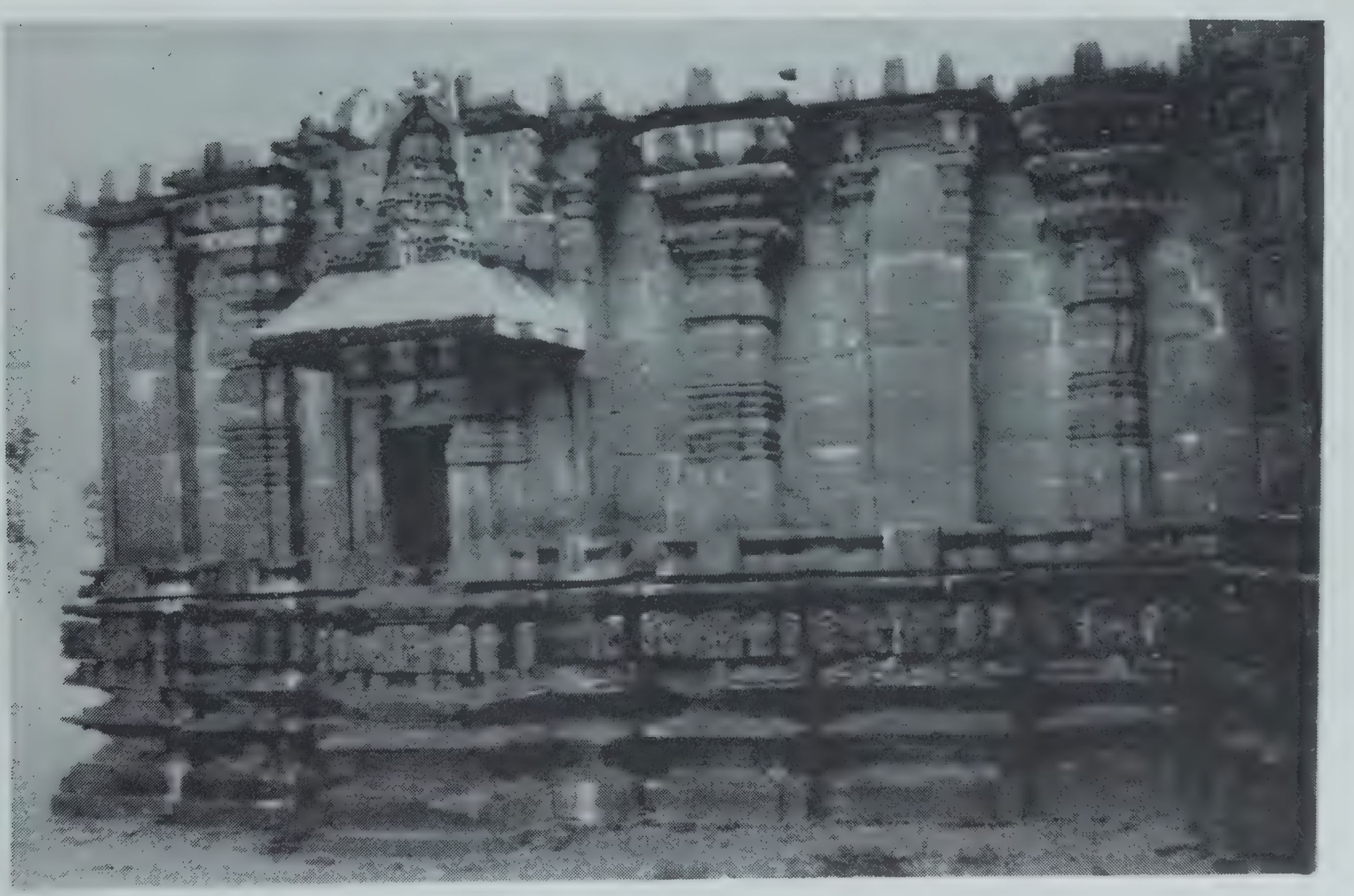
111. SANKANUR MALALESVARA, View from Northwest.



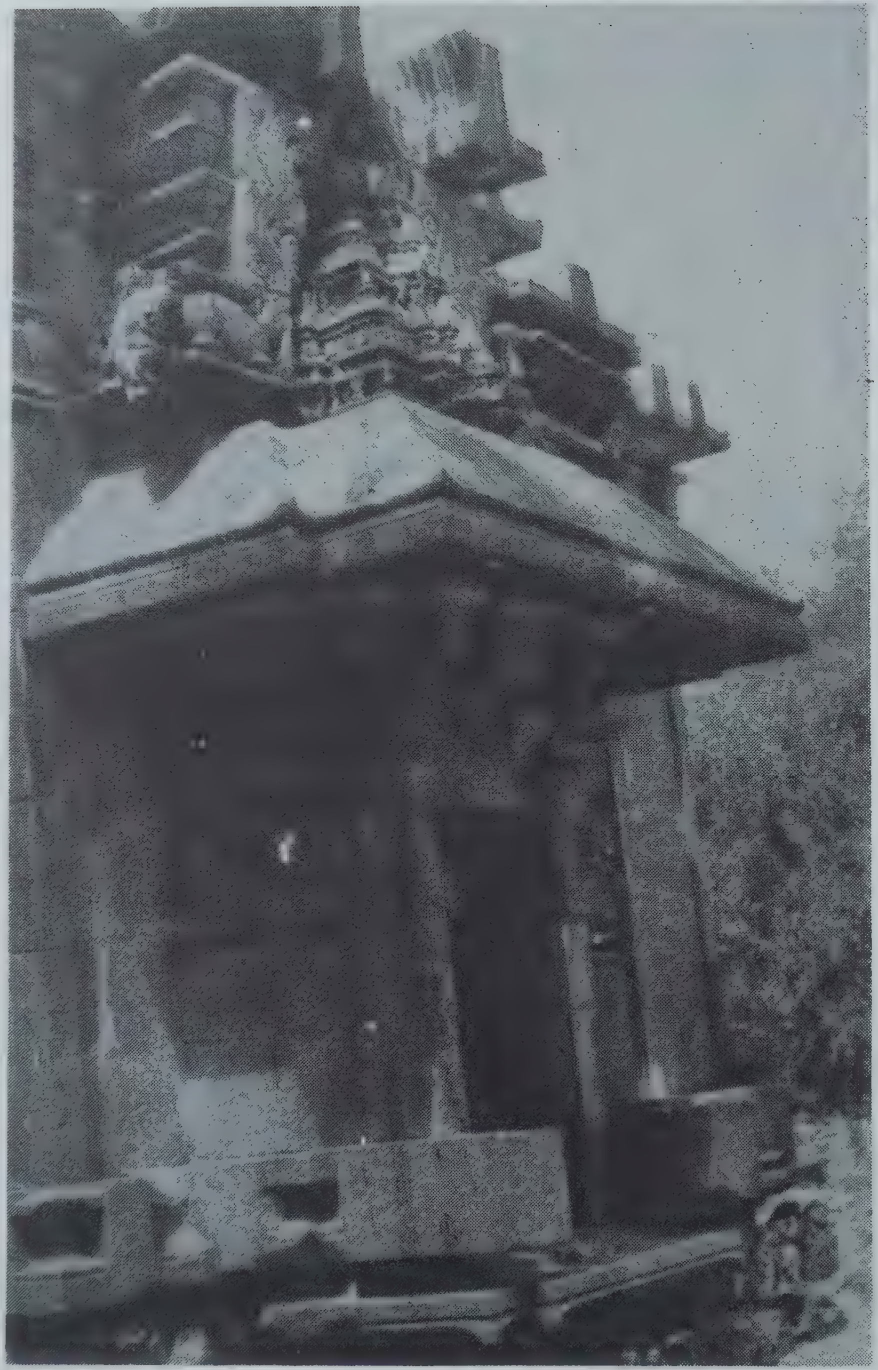
112. Pillar.



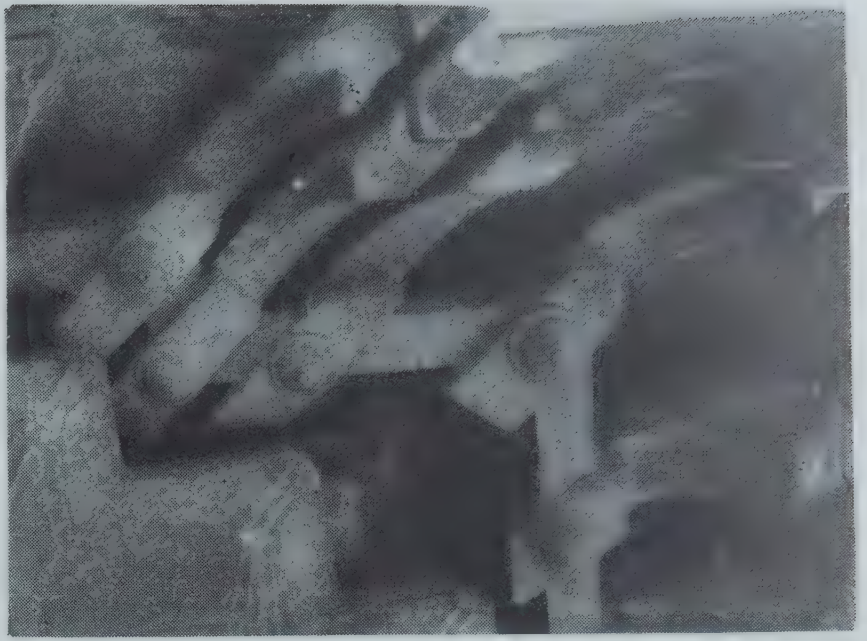
113. *Garbhagṛiha* Door.



114. AMBALI KALLESVARA, Wall.

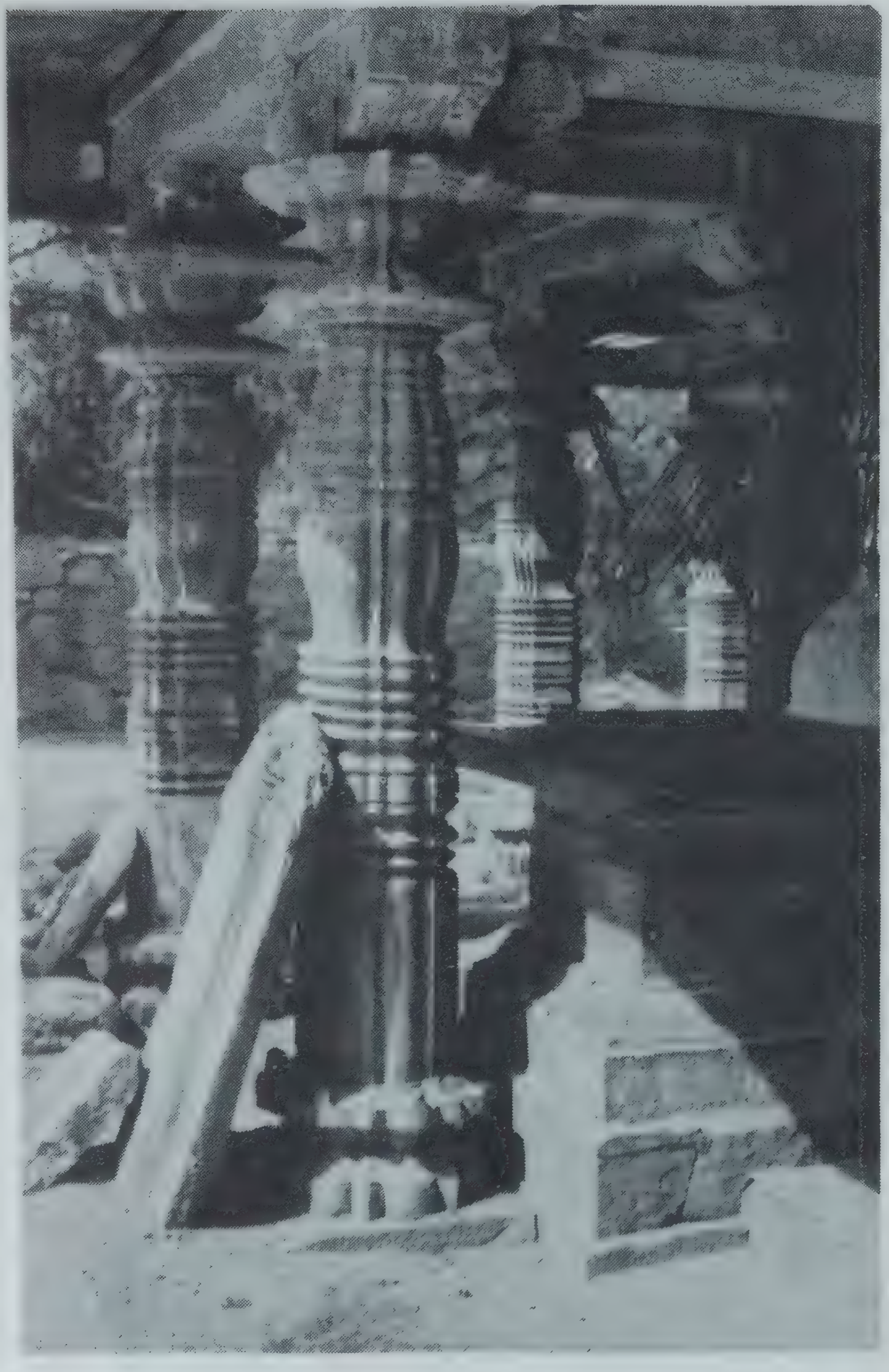


115. Niche.

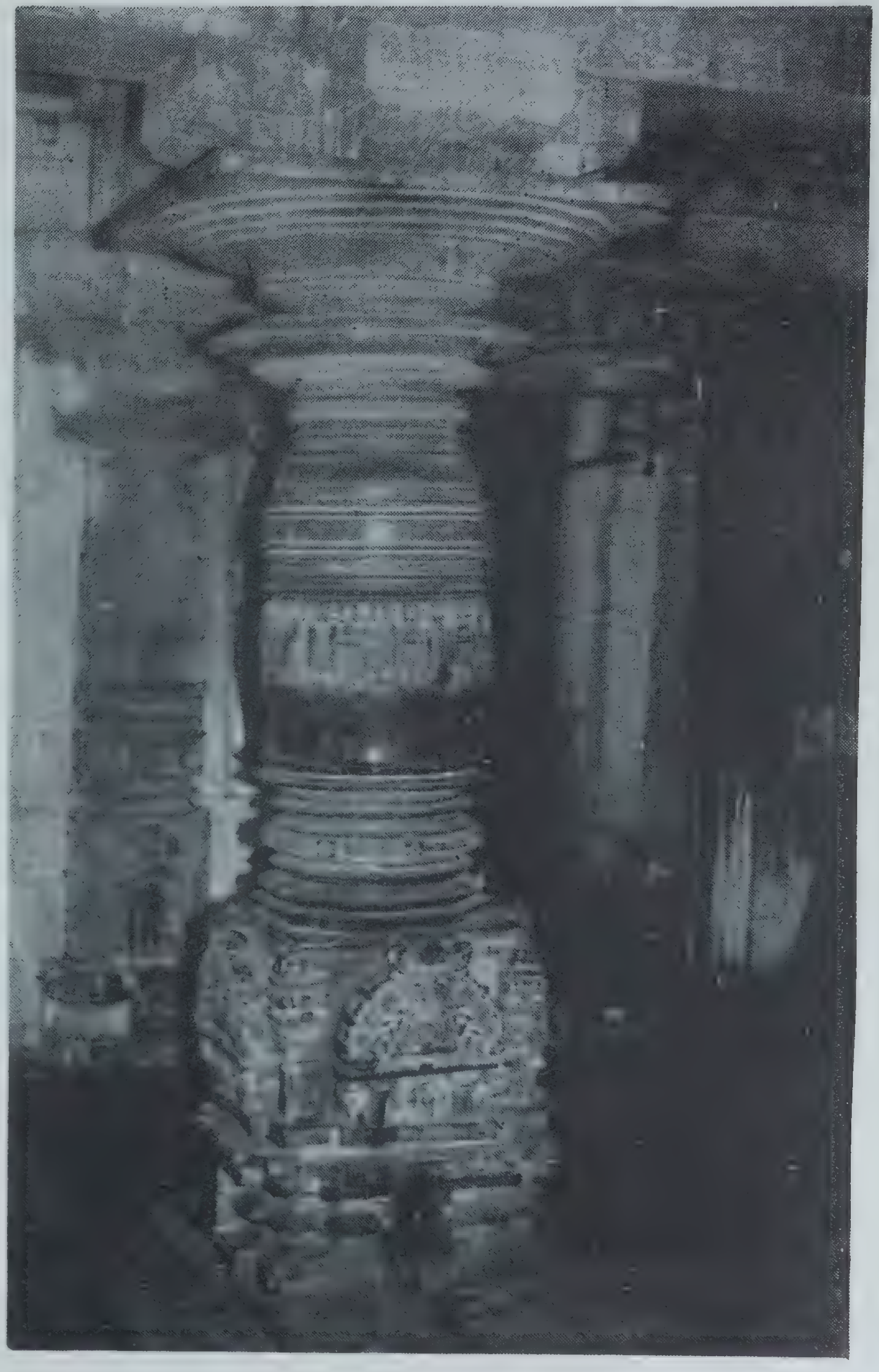


116. Niche, Eave.

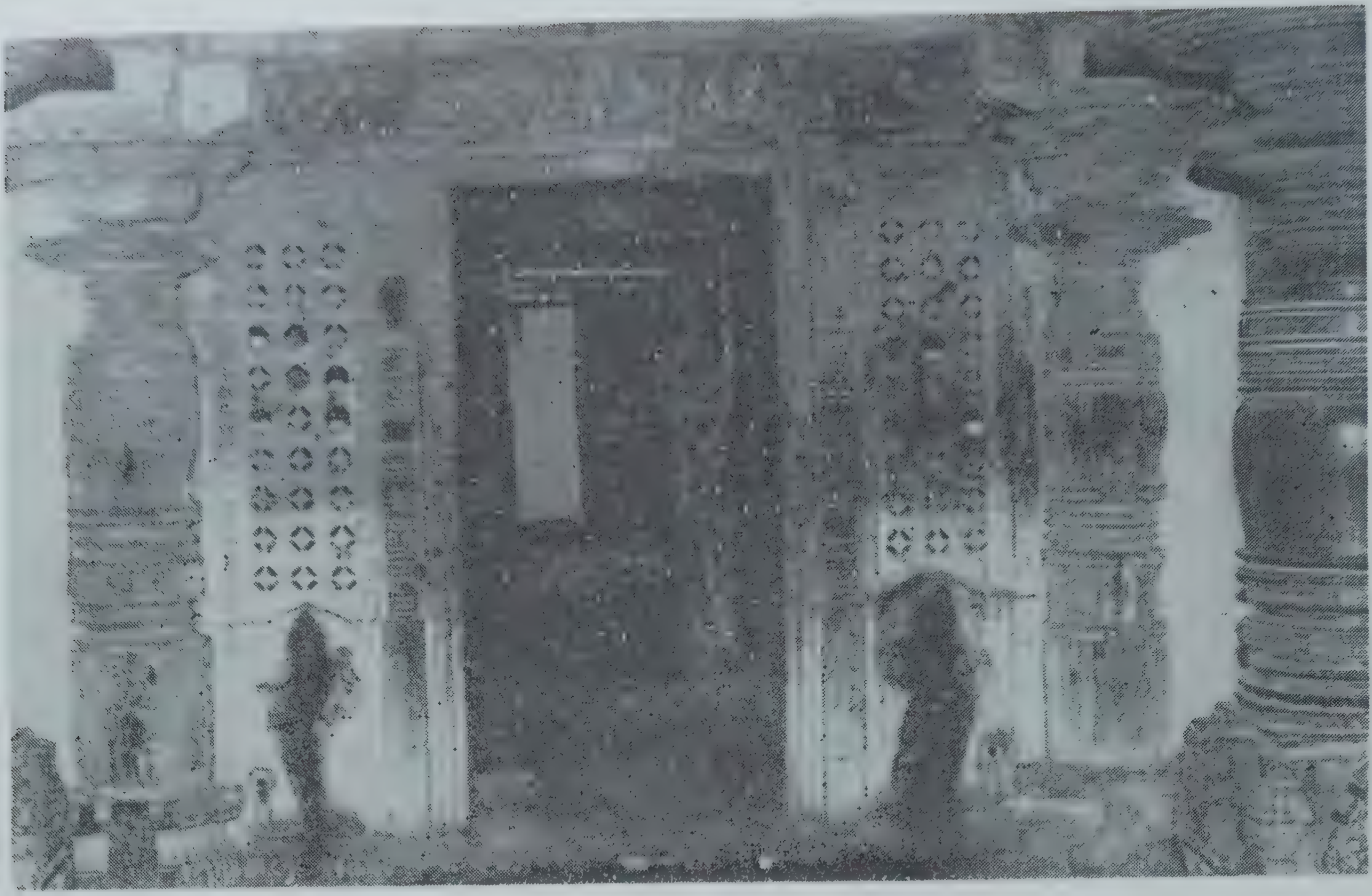
117. *Mahāmaṇṭapa,* Eave.



118. Pillars.

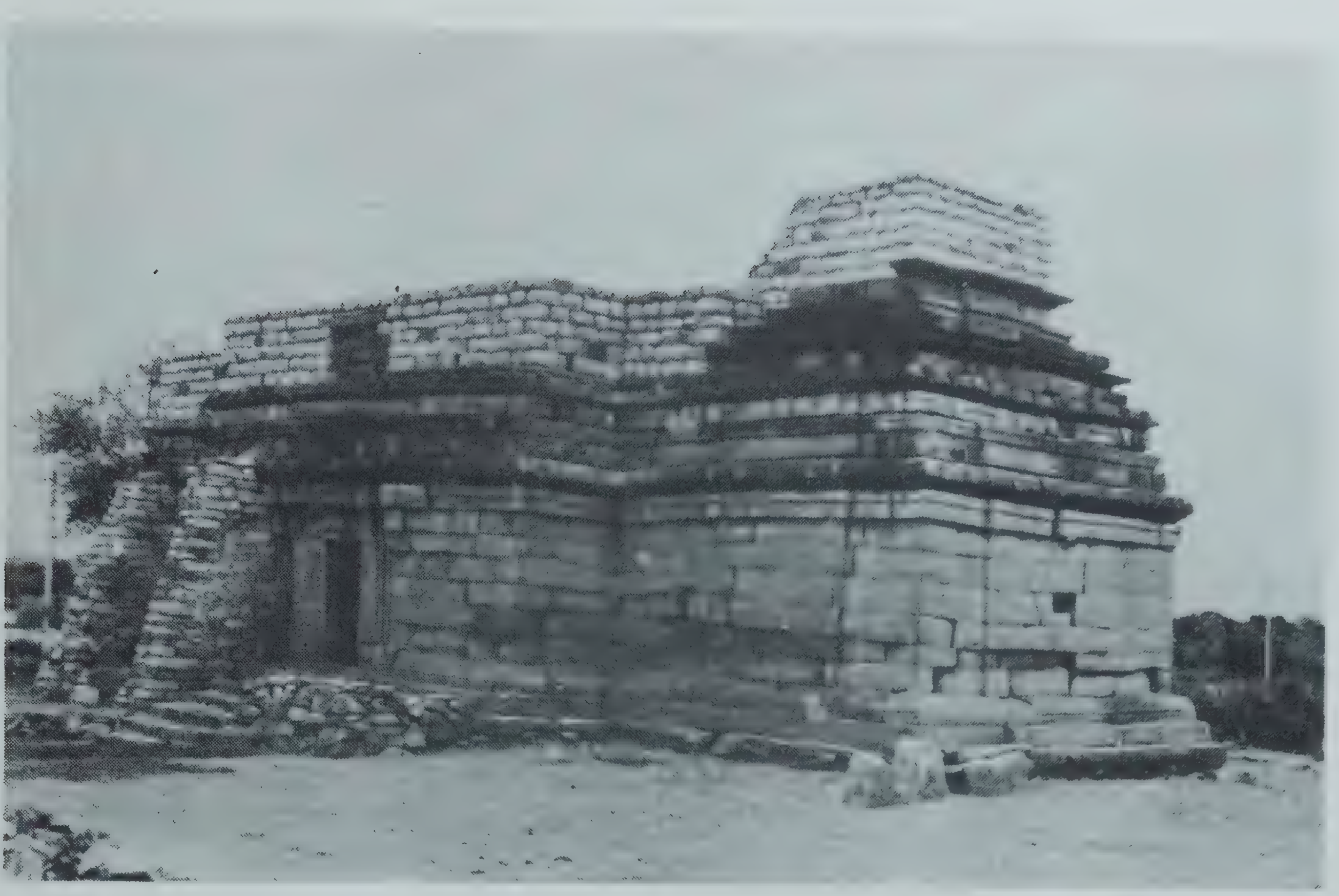


119. Pillar.

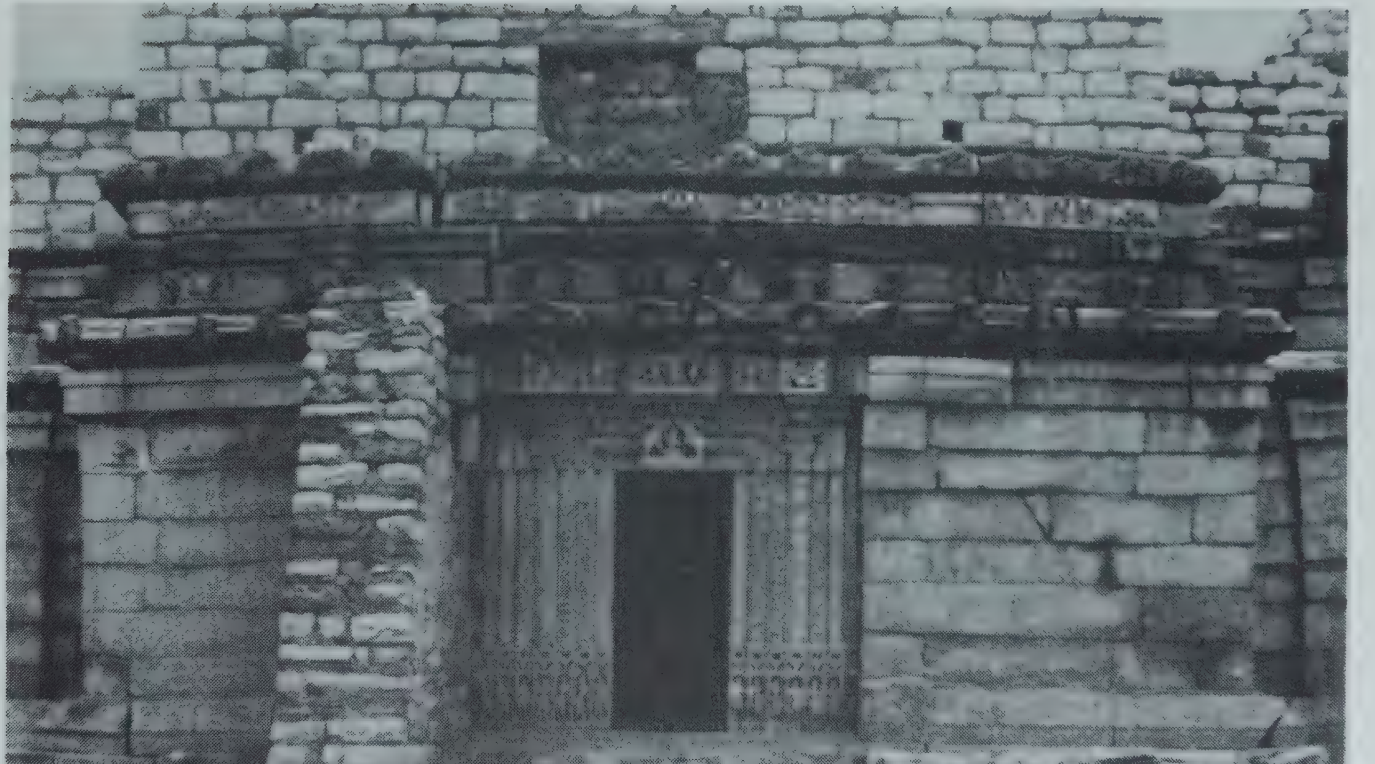


120. *Antarāḷa* Door.

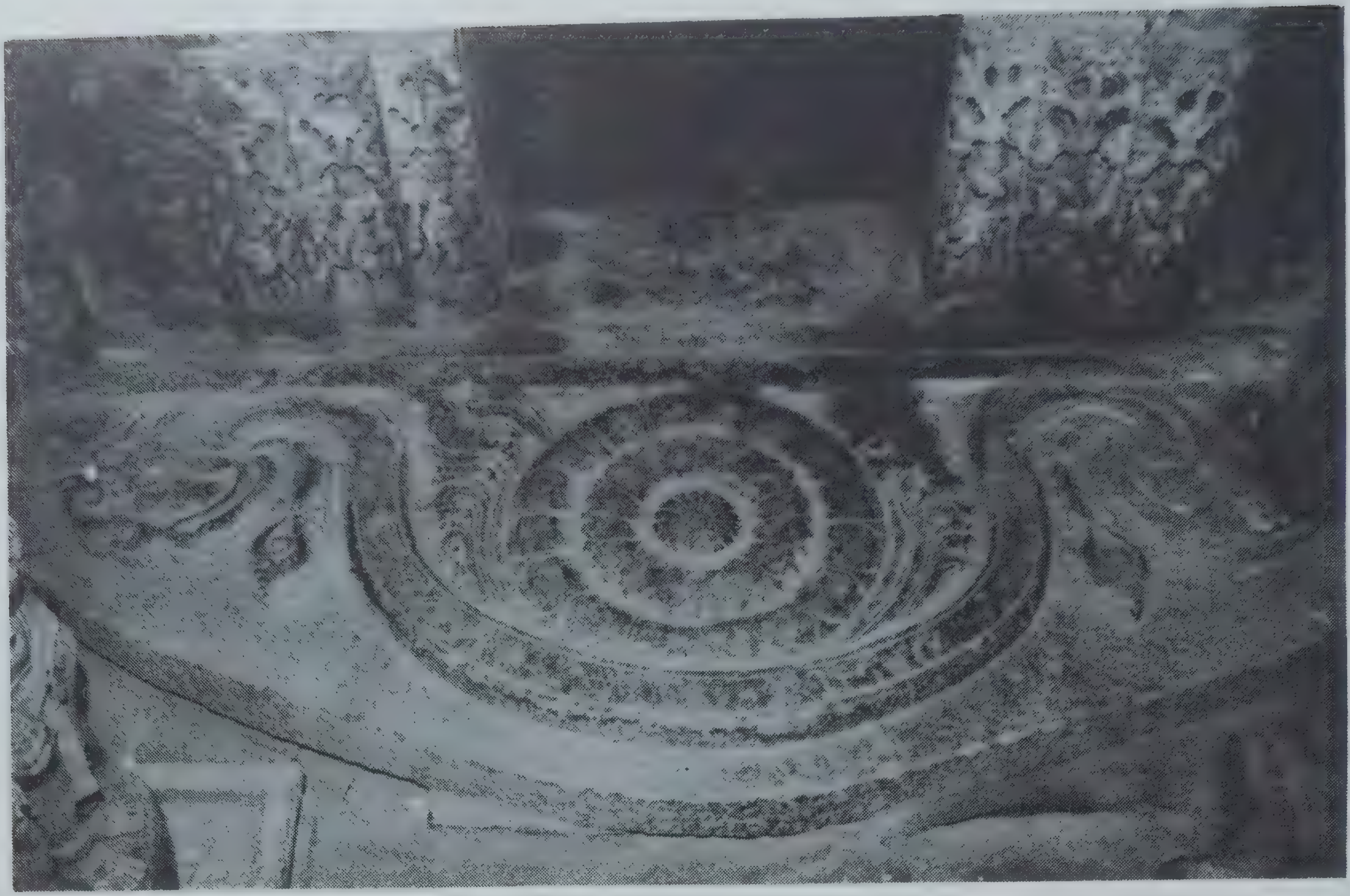
121. *Chandraśilā.*



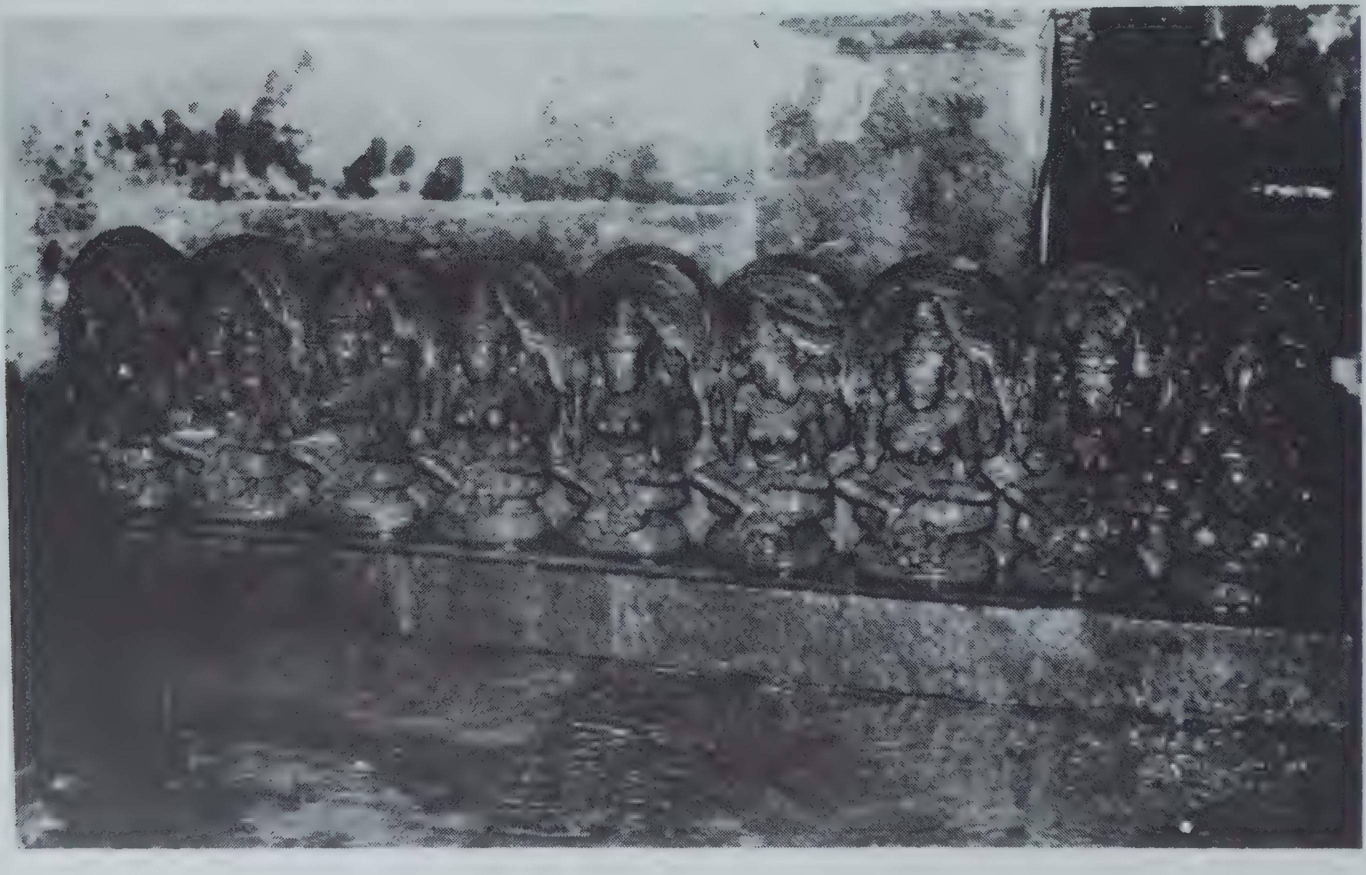
122. General View.



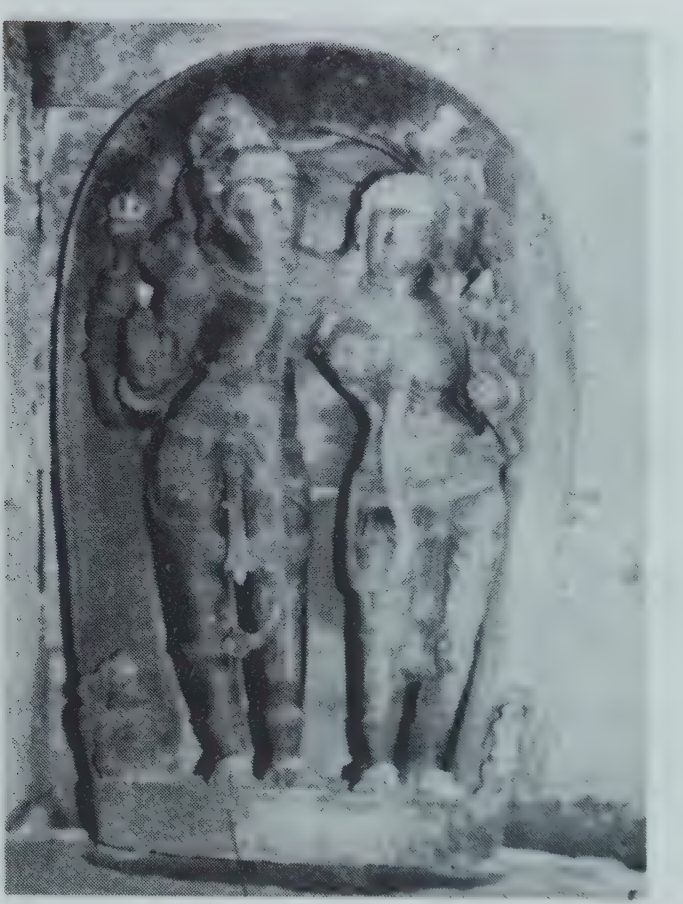
123. Front View.



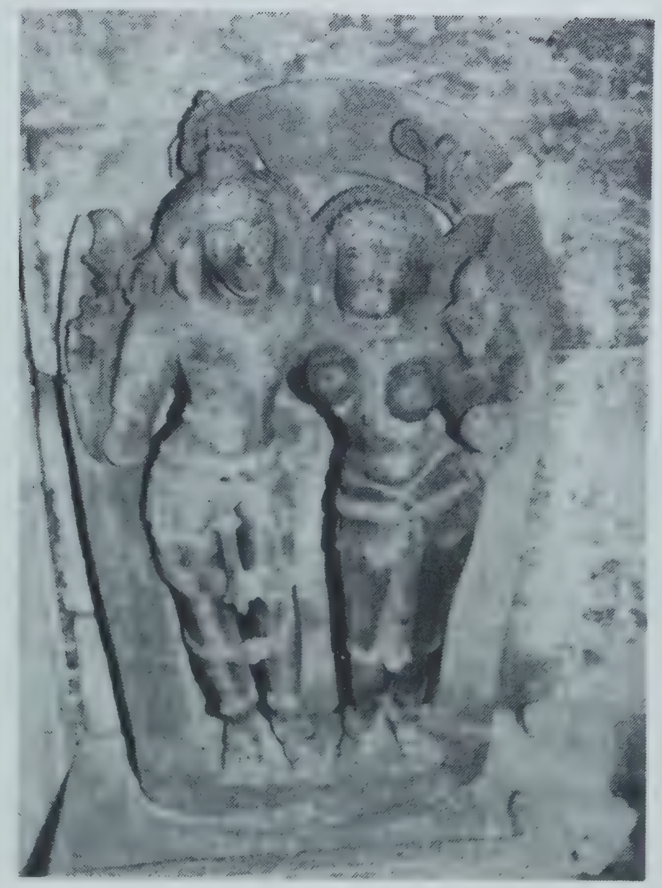
124. *Chandraśilā.*



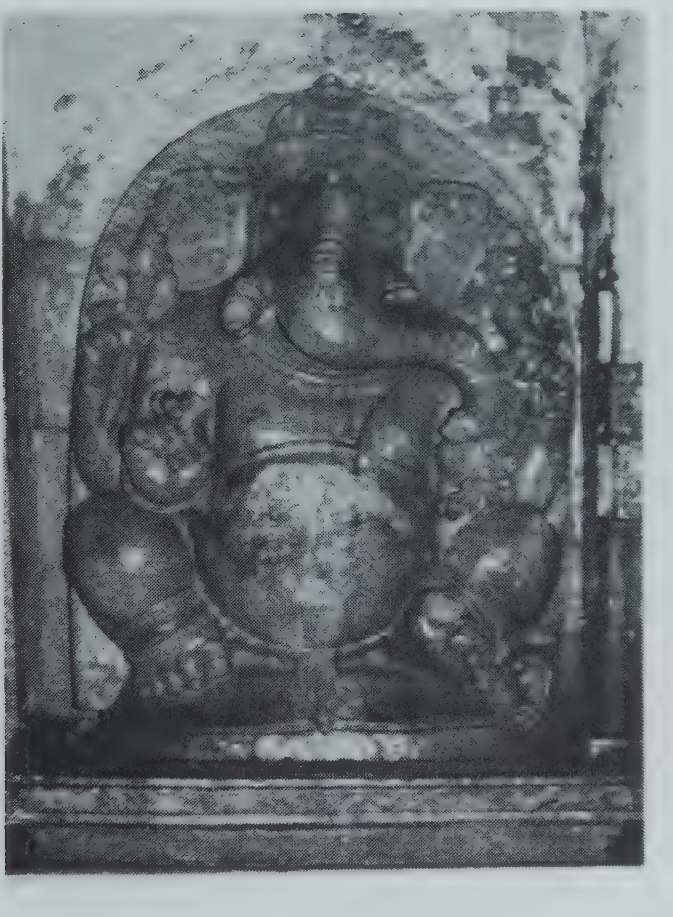
125. Saptamatrika.



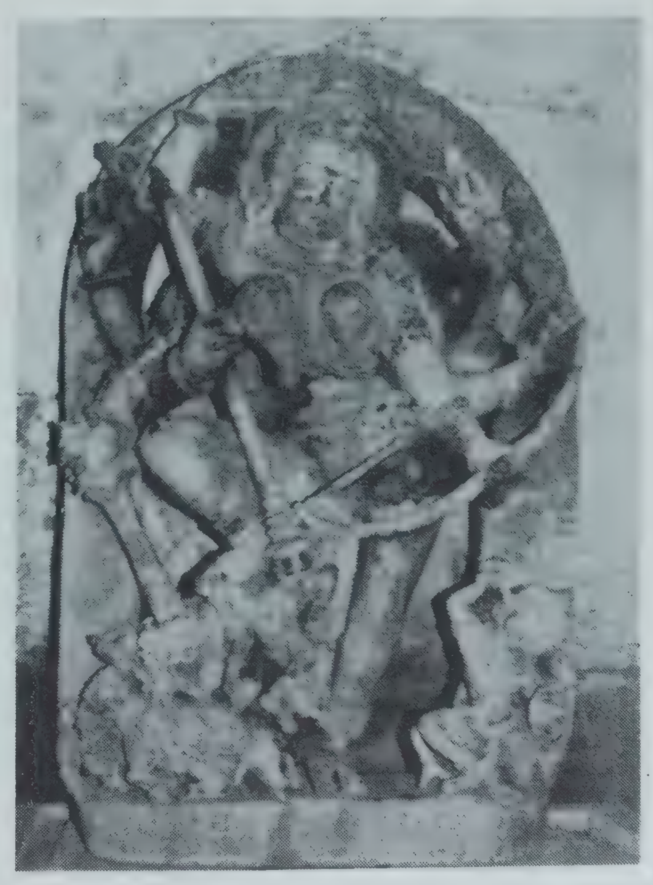
126. Alingana Chandrasekharamurti.



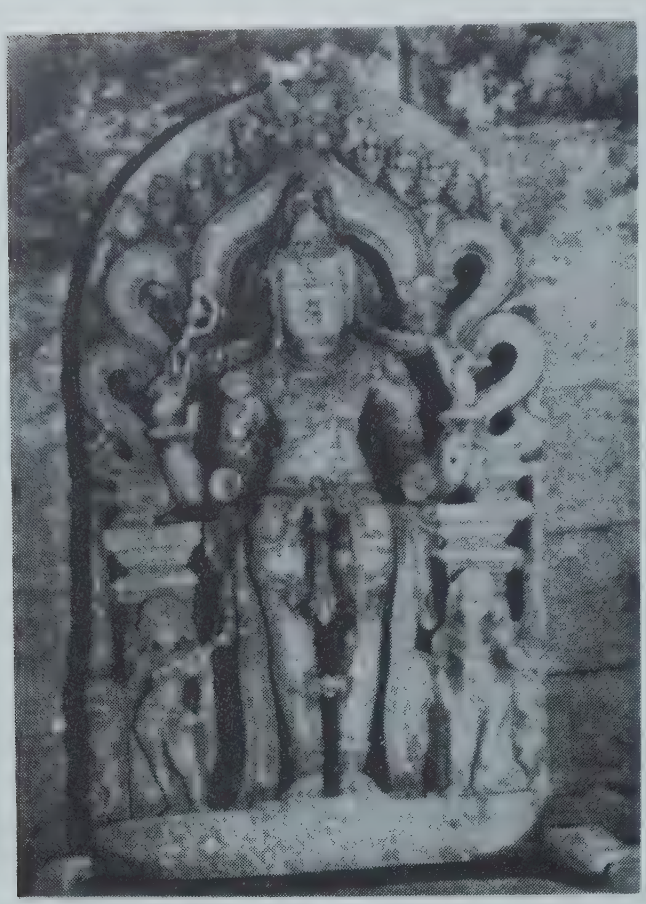
127. Daksha with his Consort.



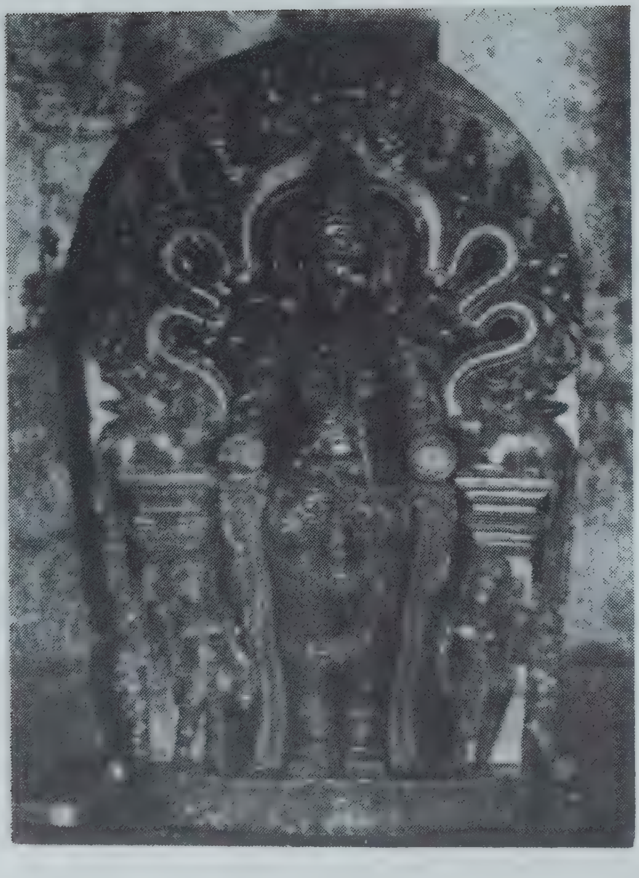
128. Ganesha.



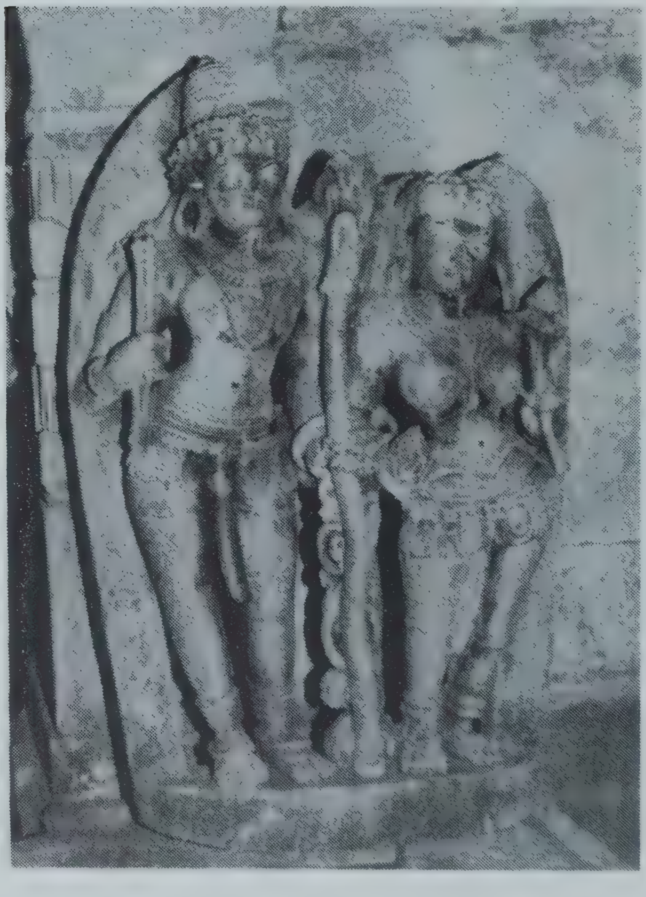
129. Mahishasuramardini.



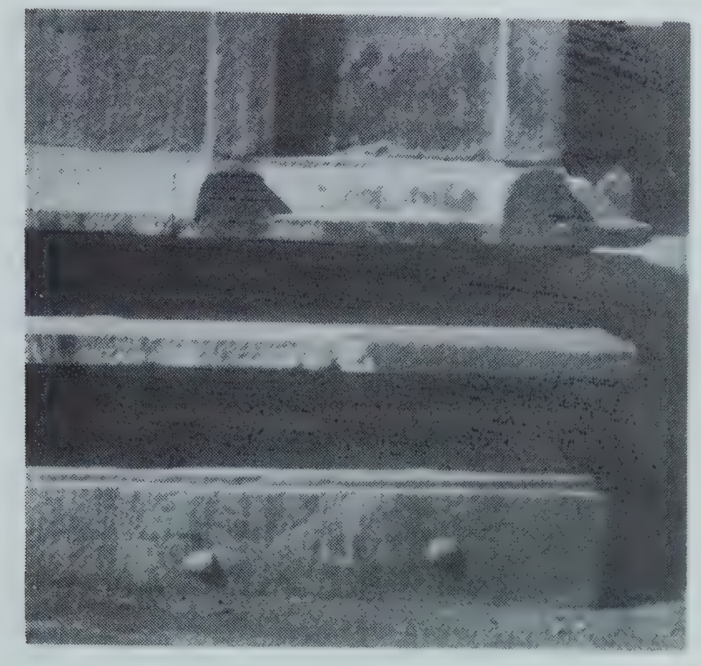
130. Janardana.



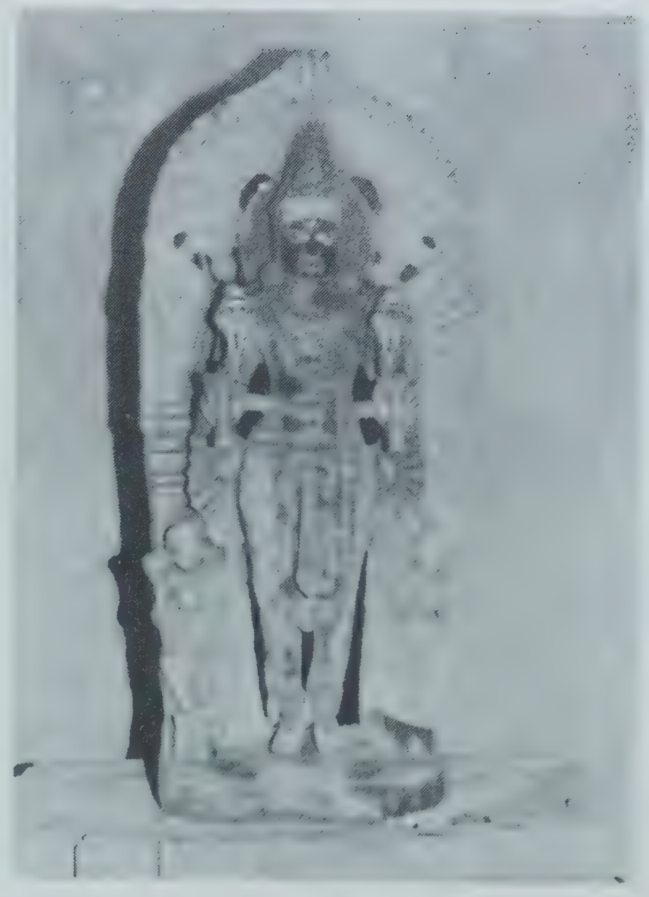
131. Surya.



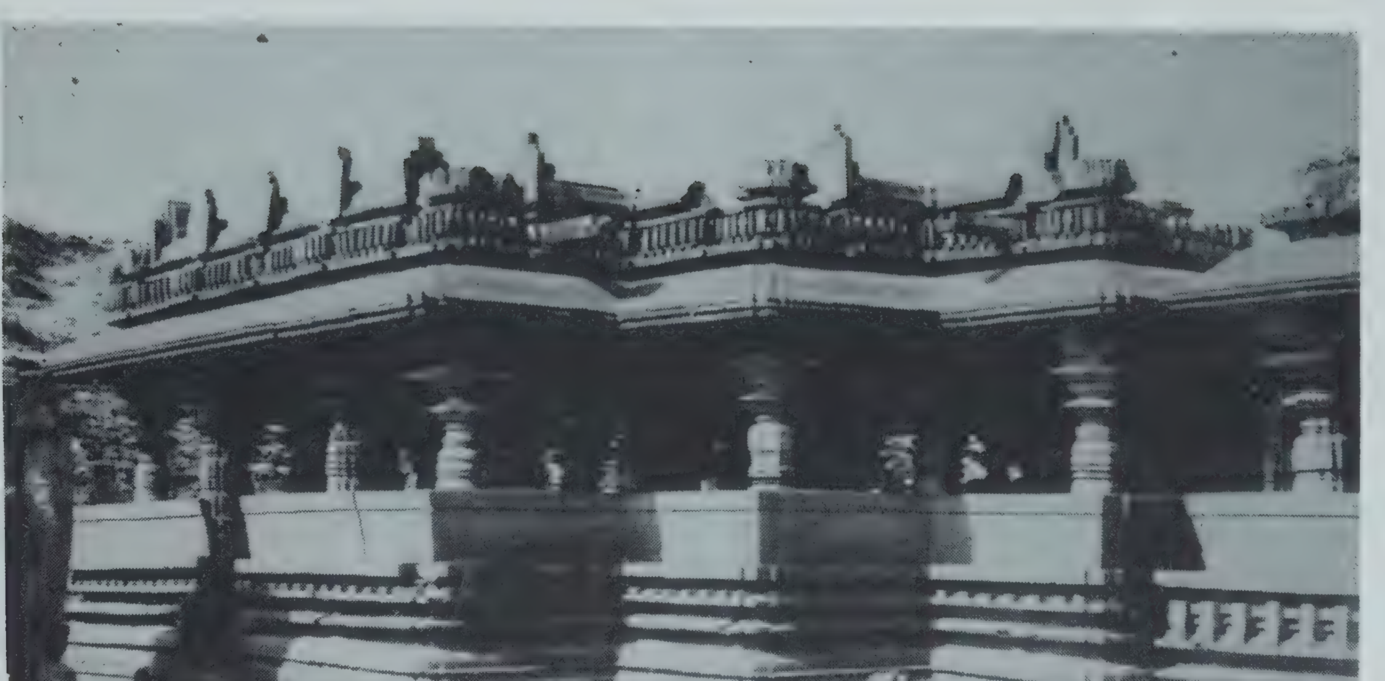
132. Rati-Manmatha.



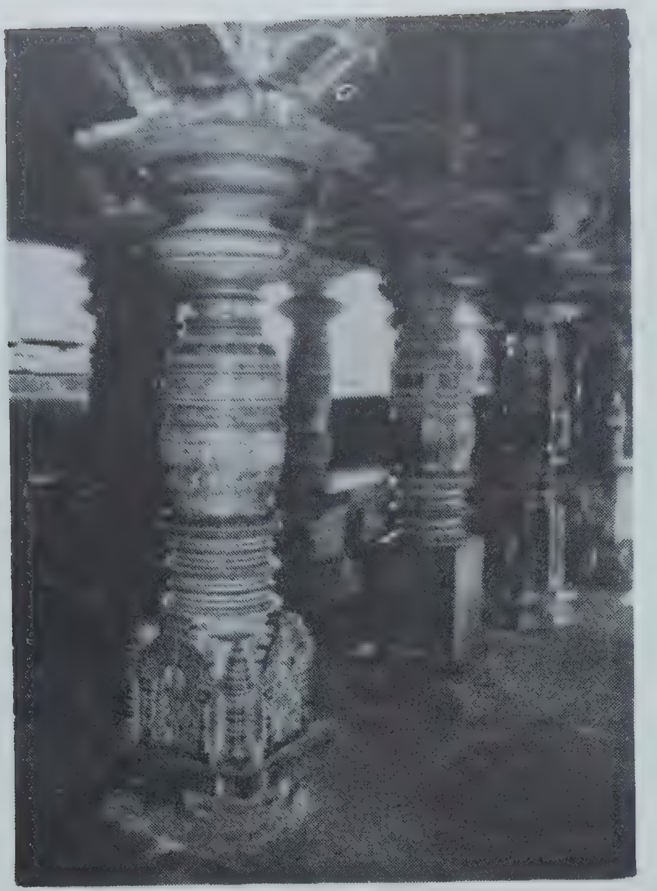
133. Surya Shrine, *Adhishṭhāna.*



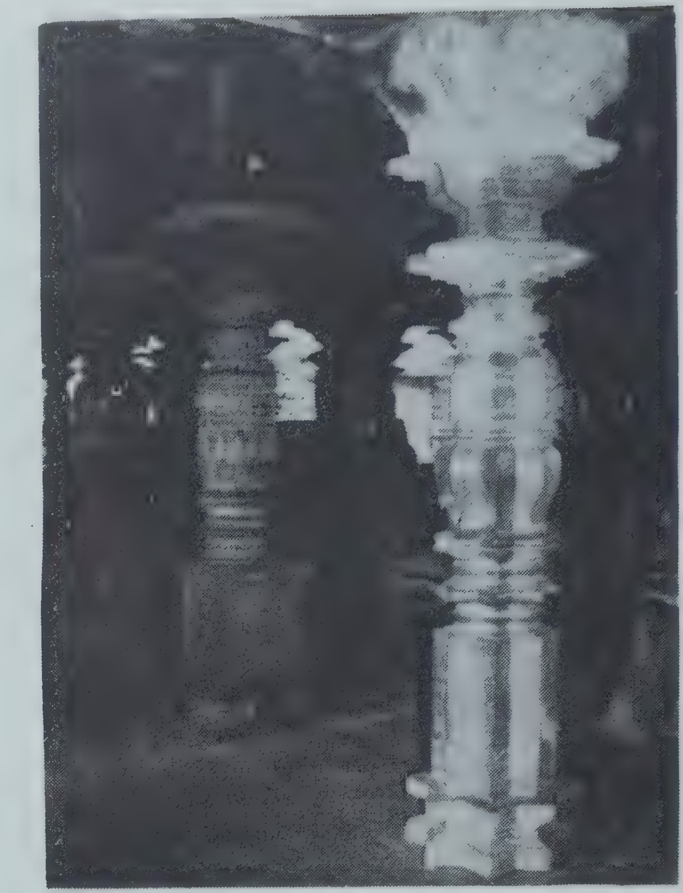
134. Surya Shrine, Surya.



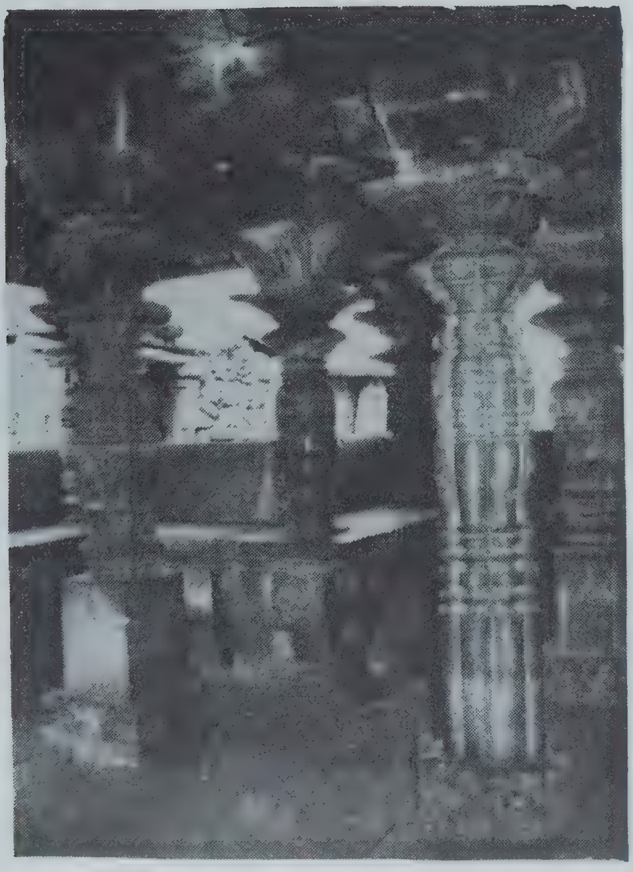
135. *Mahamanṭapa.*



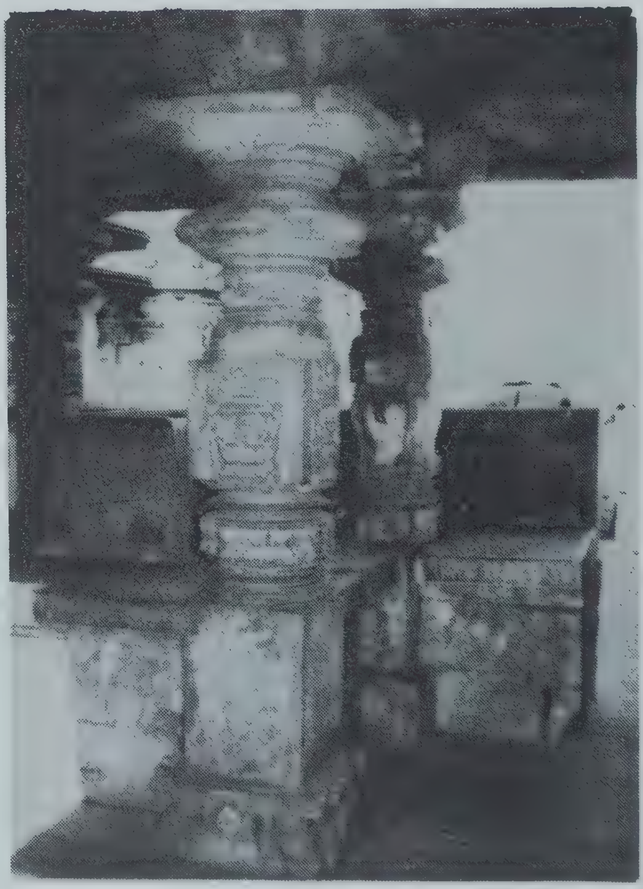
136. Pillars.



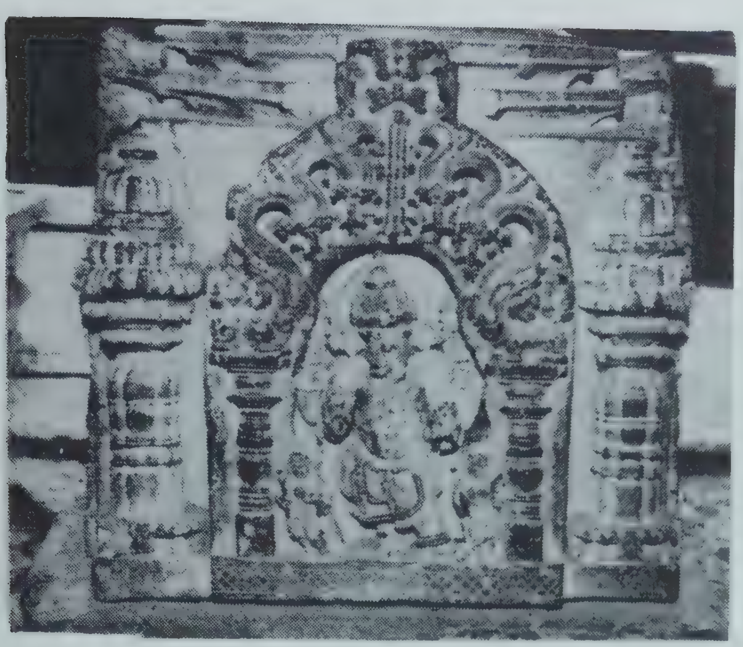
137. Pillars.



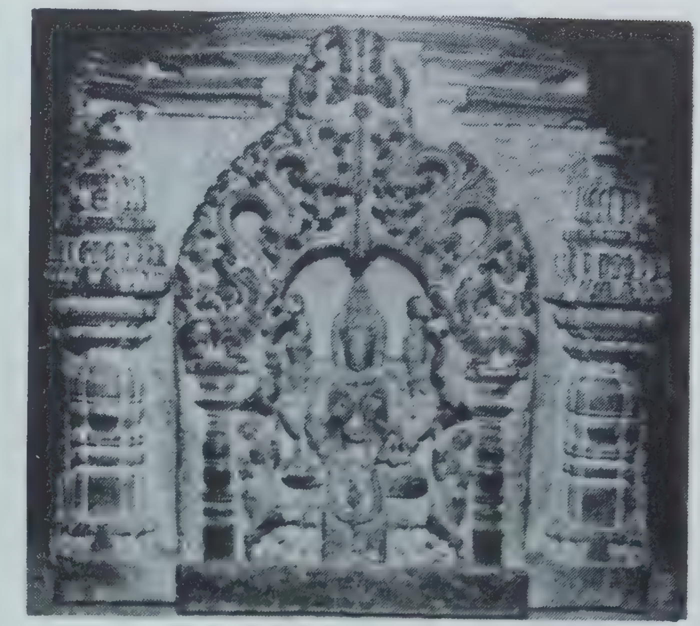
138. Pillars.



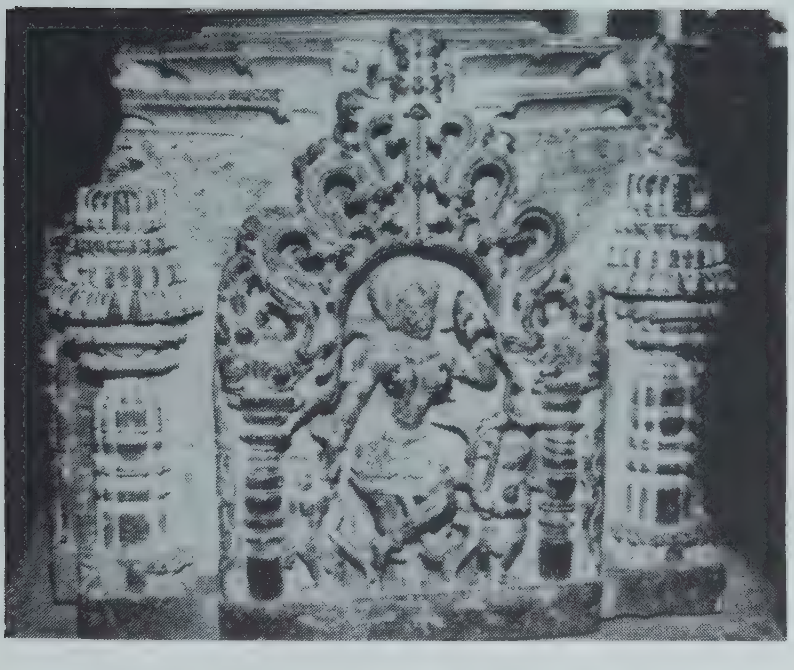
139. Pillars.



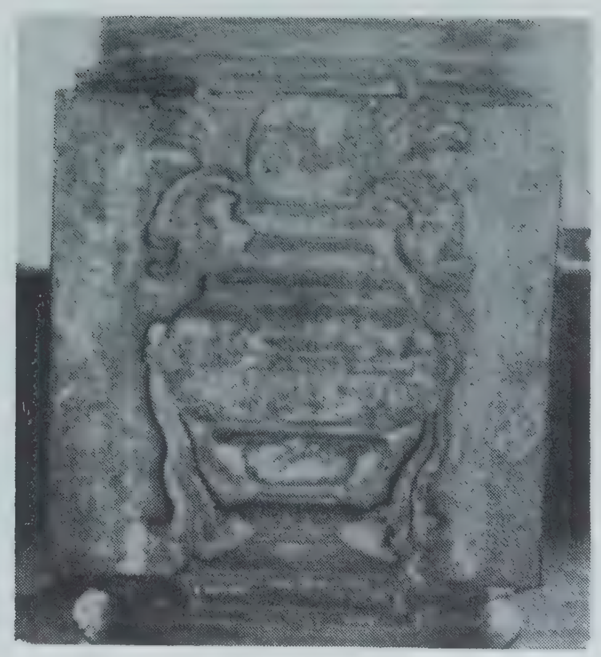
140. Pillar, Ganesha.



141. Pillar, Sarasvati.

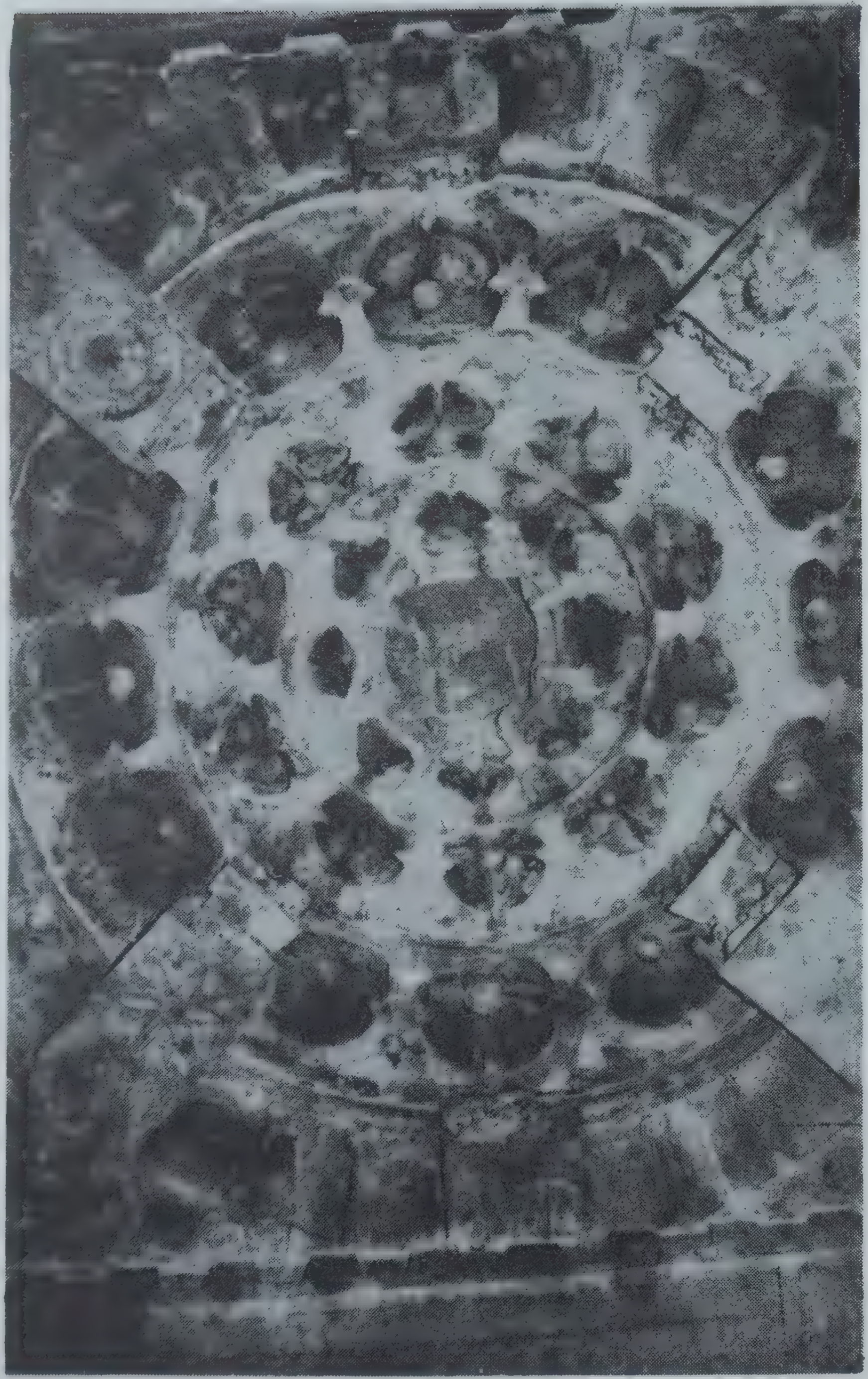


142. Pillar, Lady holding Mirror.

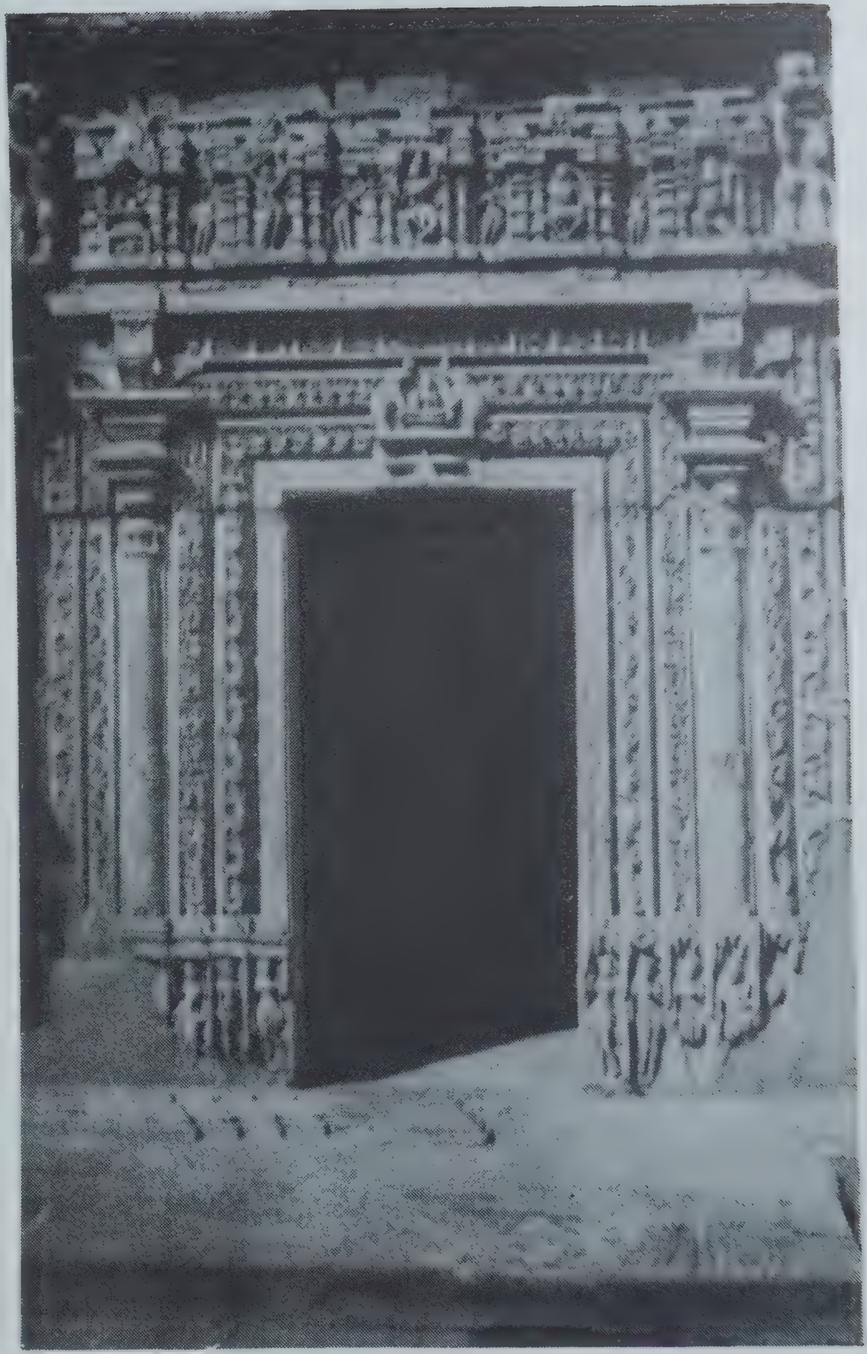


143. Pillar, Pot-foliage.

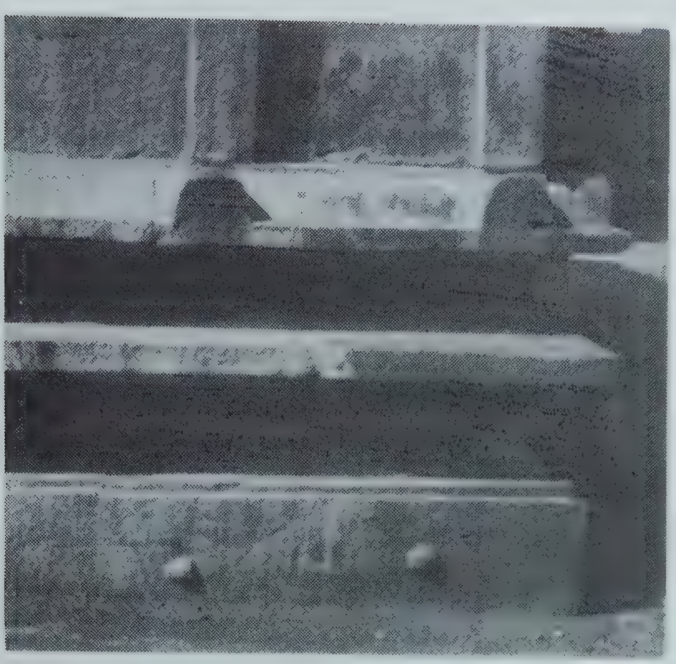
BAGALI KALLESVARA



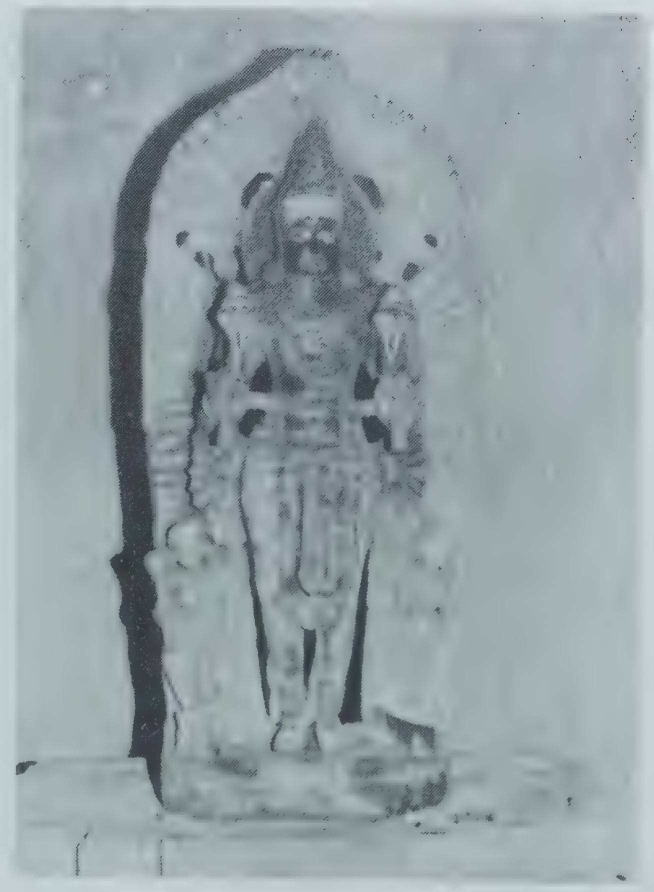
144. *Mahāmanṭapa,* Central Ceiling.



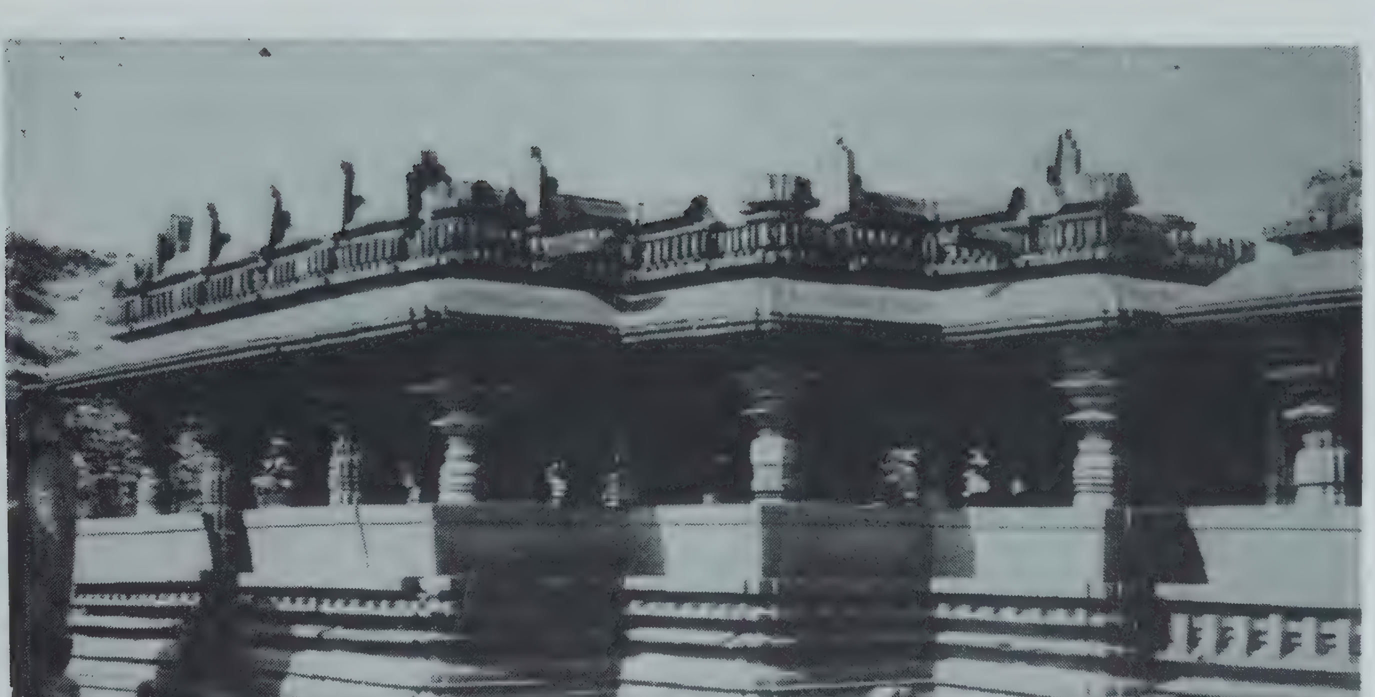
145. *Sabhāmanṭapa,* South Door.



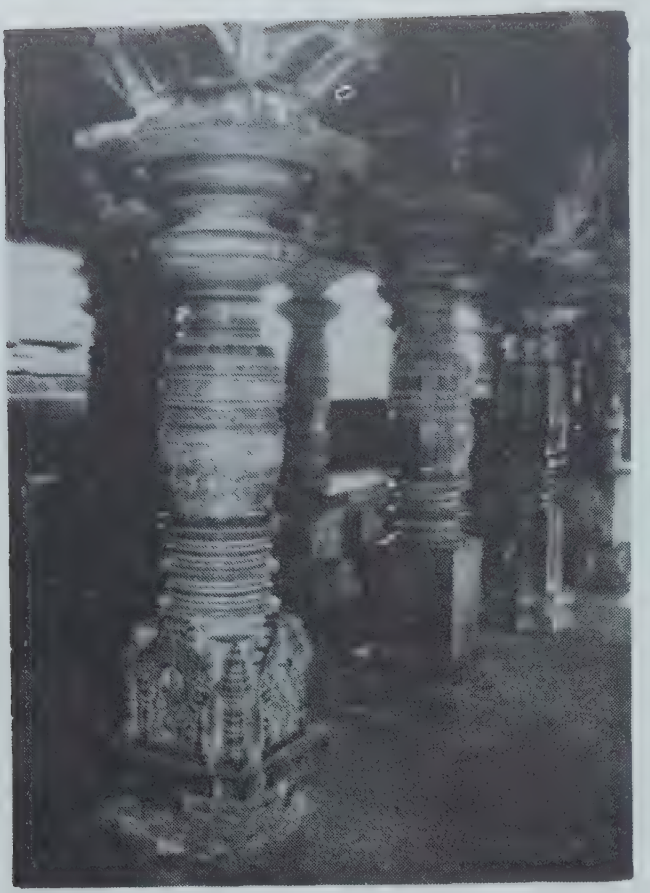
133. Surya Shrine, *Adhishṭhāna.*



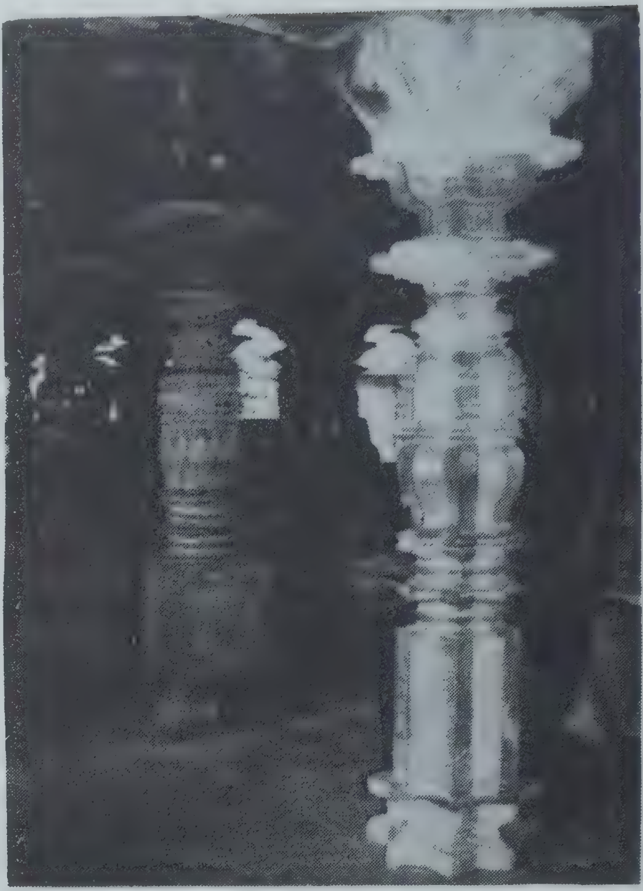
134. Surya Shrine, Surya.



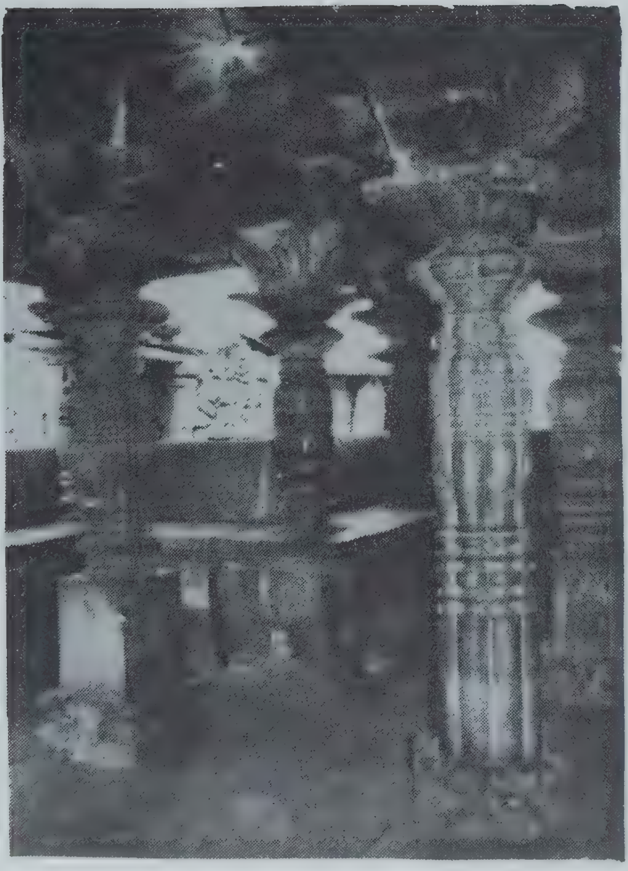
135. *Mahamanṭapa.*



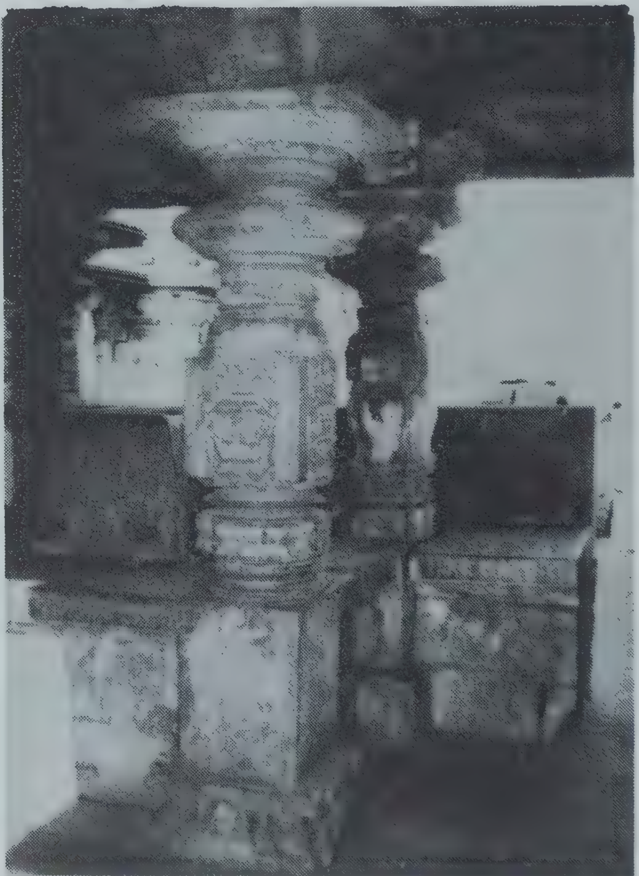
136. Pillars.



137. Pillars.

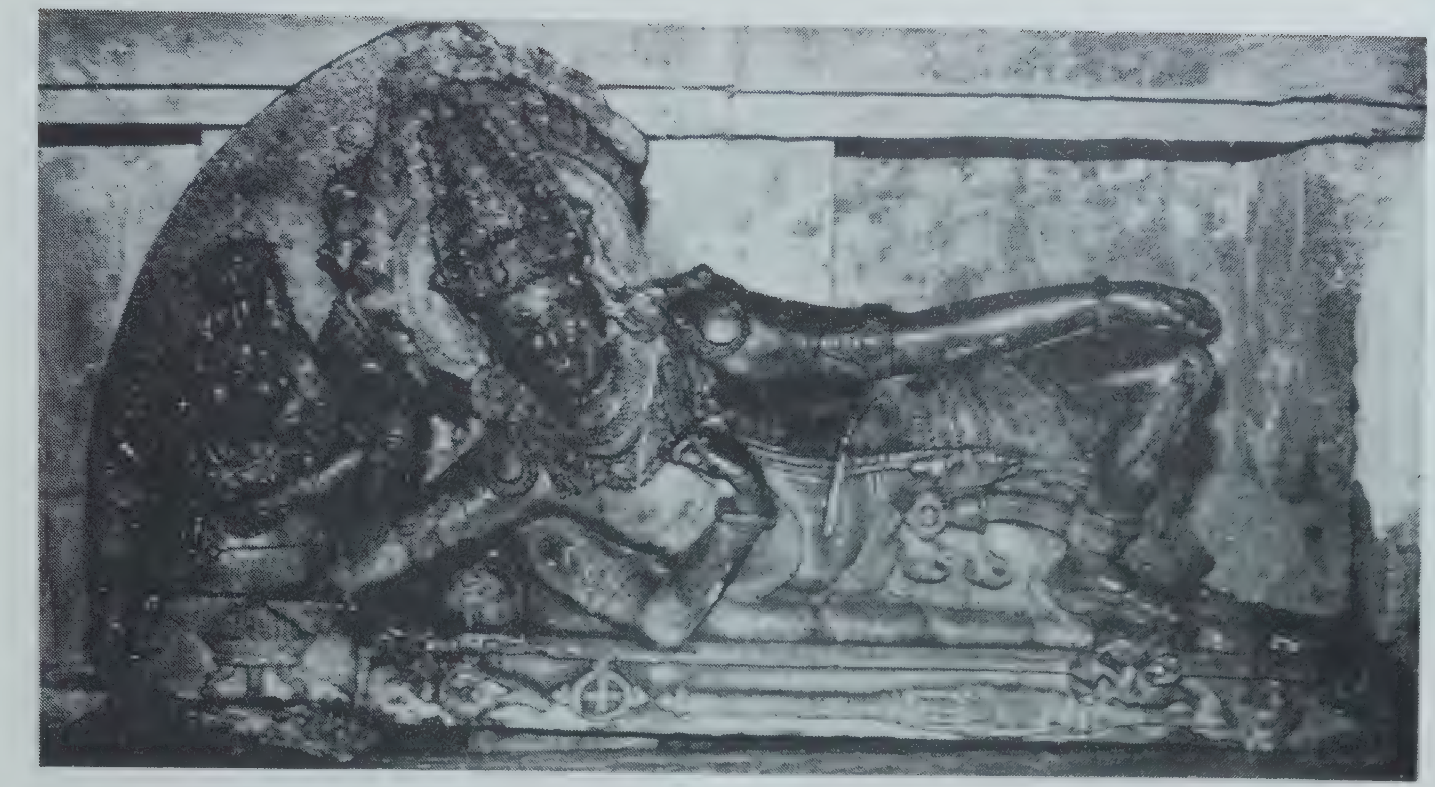


138. Pillars.

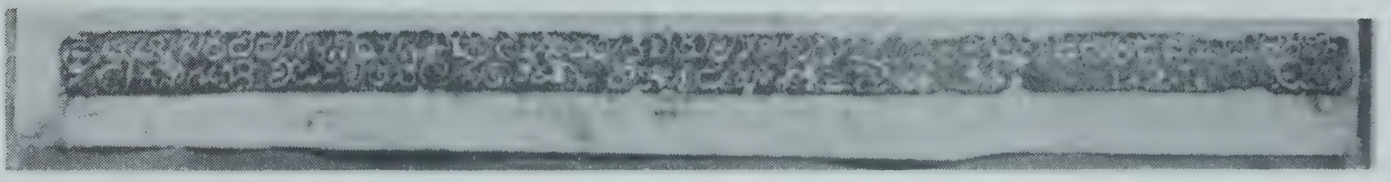


139. Pillars.

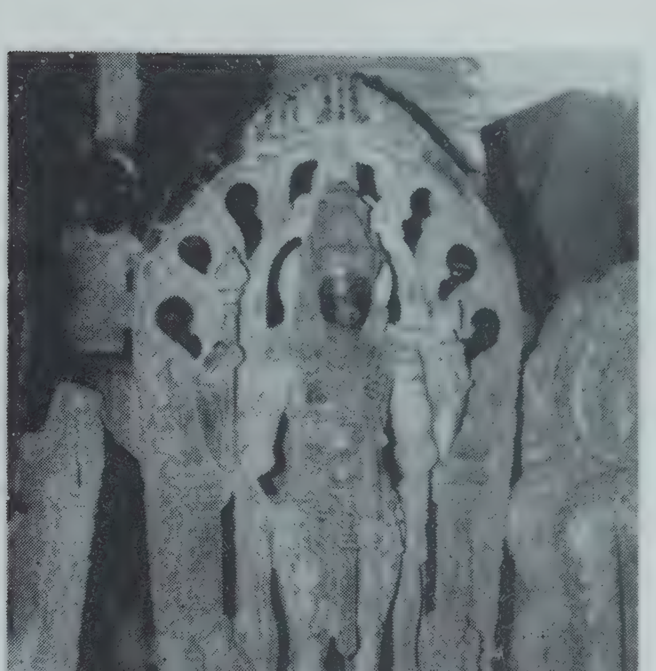
BAGALI KALLESVARA.



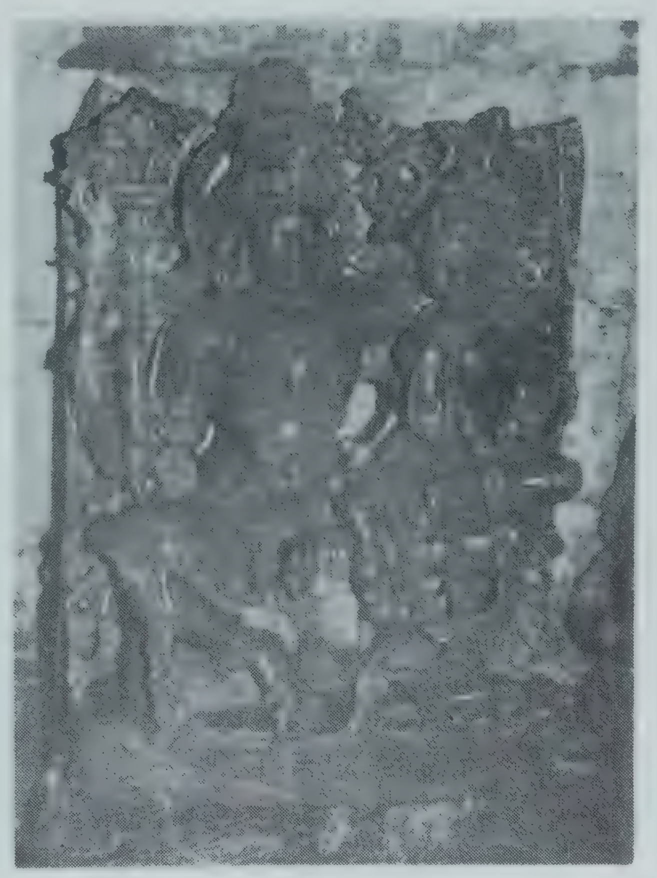
153. Anantasayana.



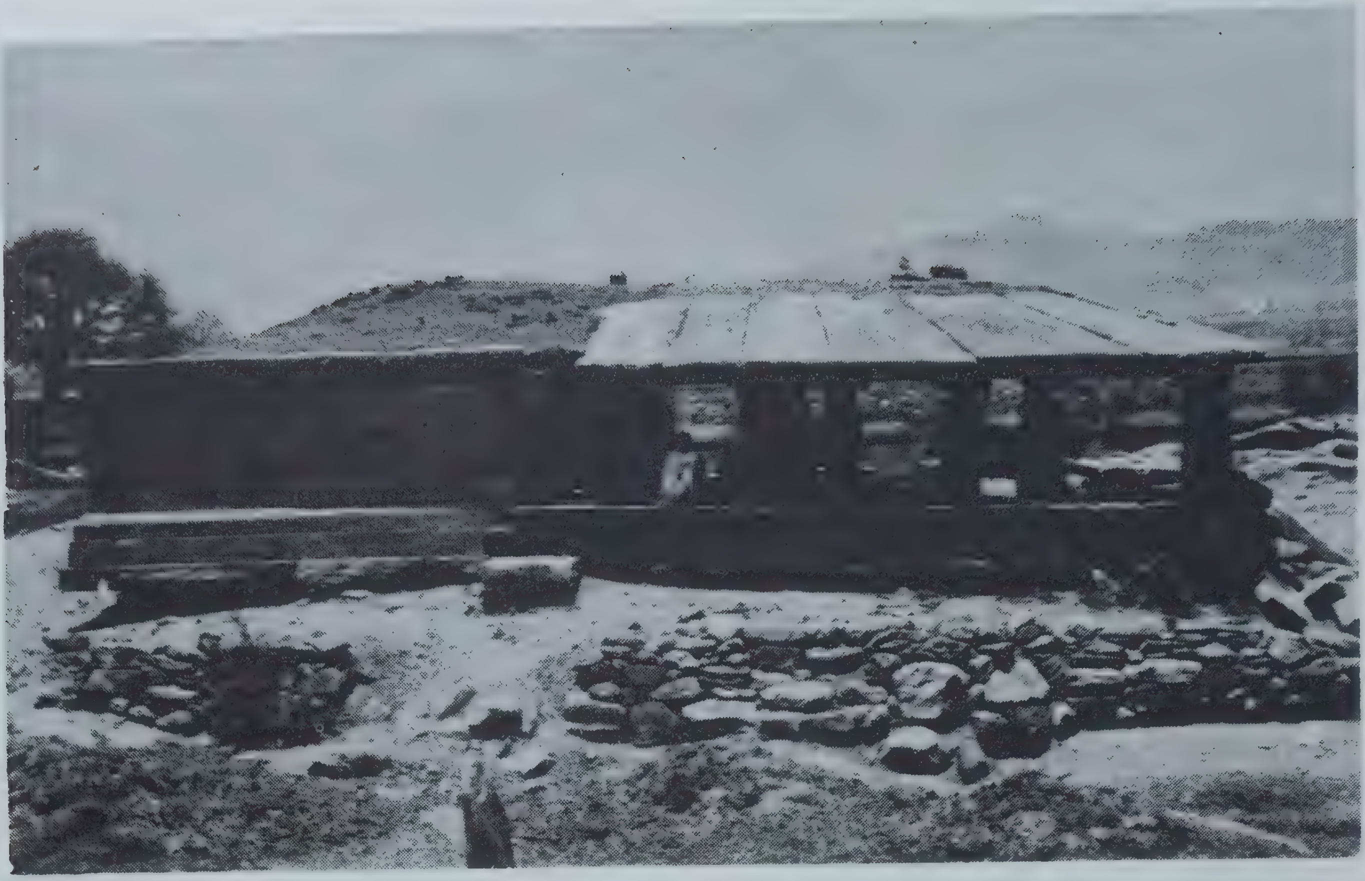
154. Inscription on *Pīṭha* of Anantasayana.



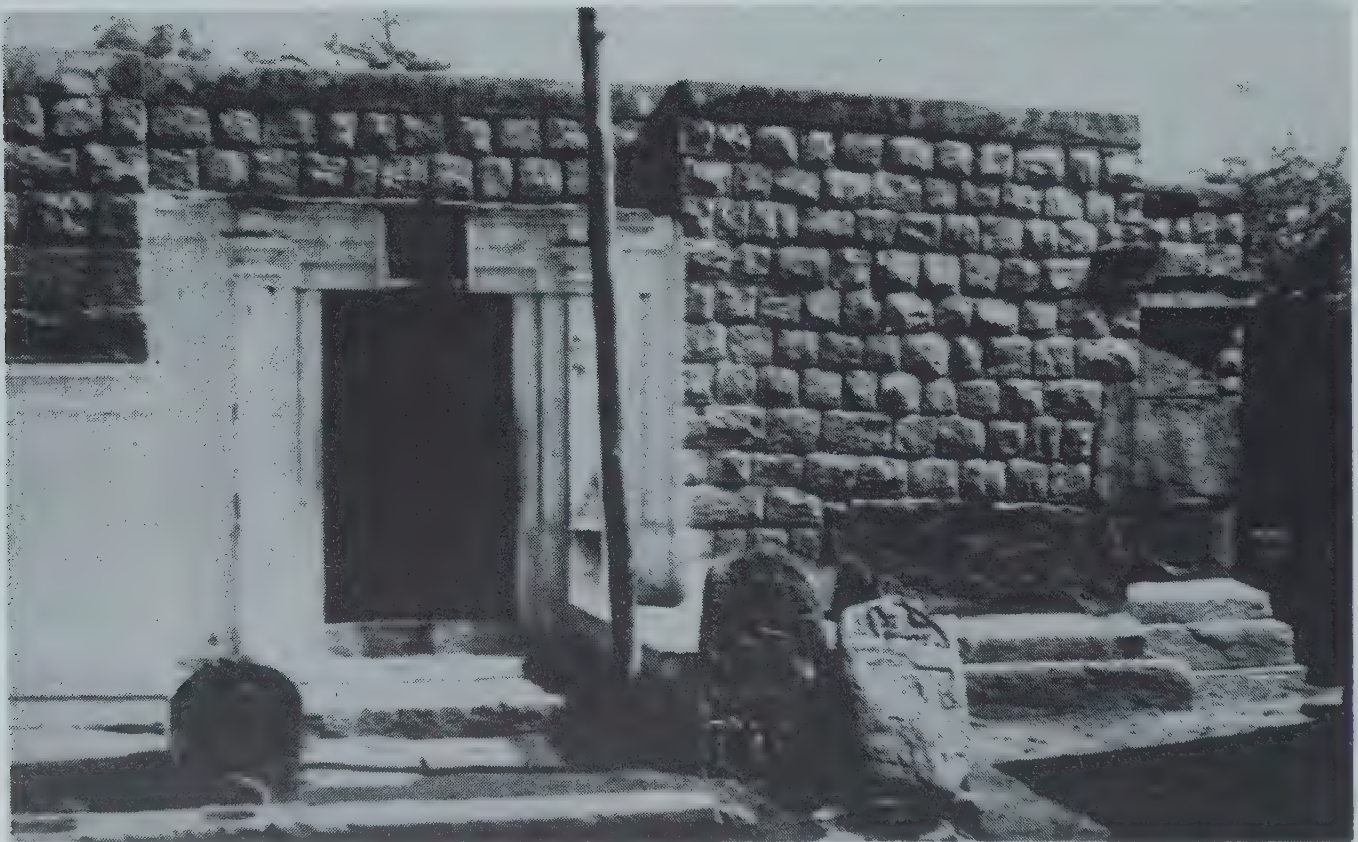
155. Siva.



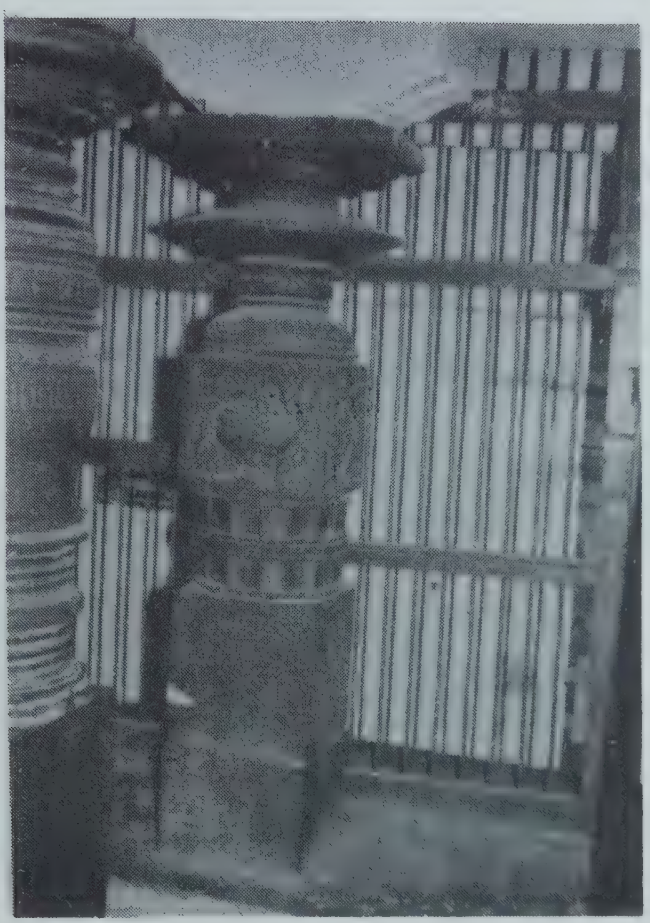
156. Umamahesvara.



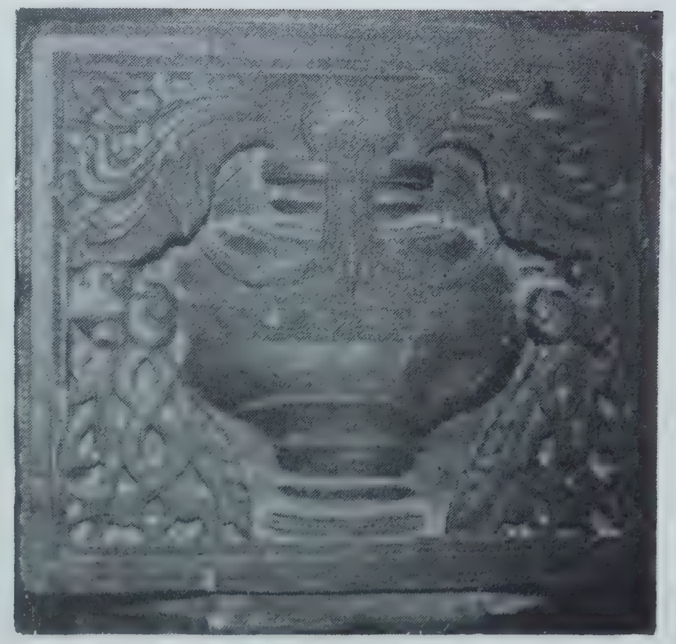
157. BAGALI CHANNABASAVA.



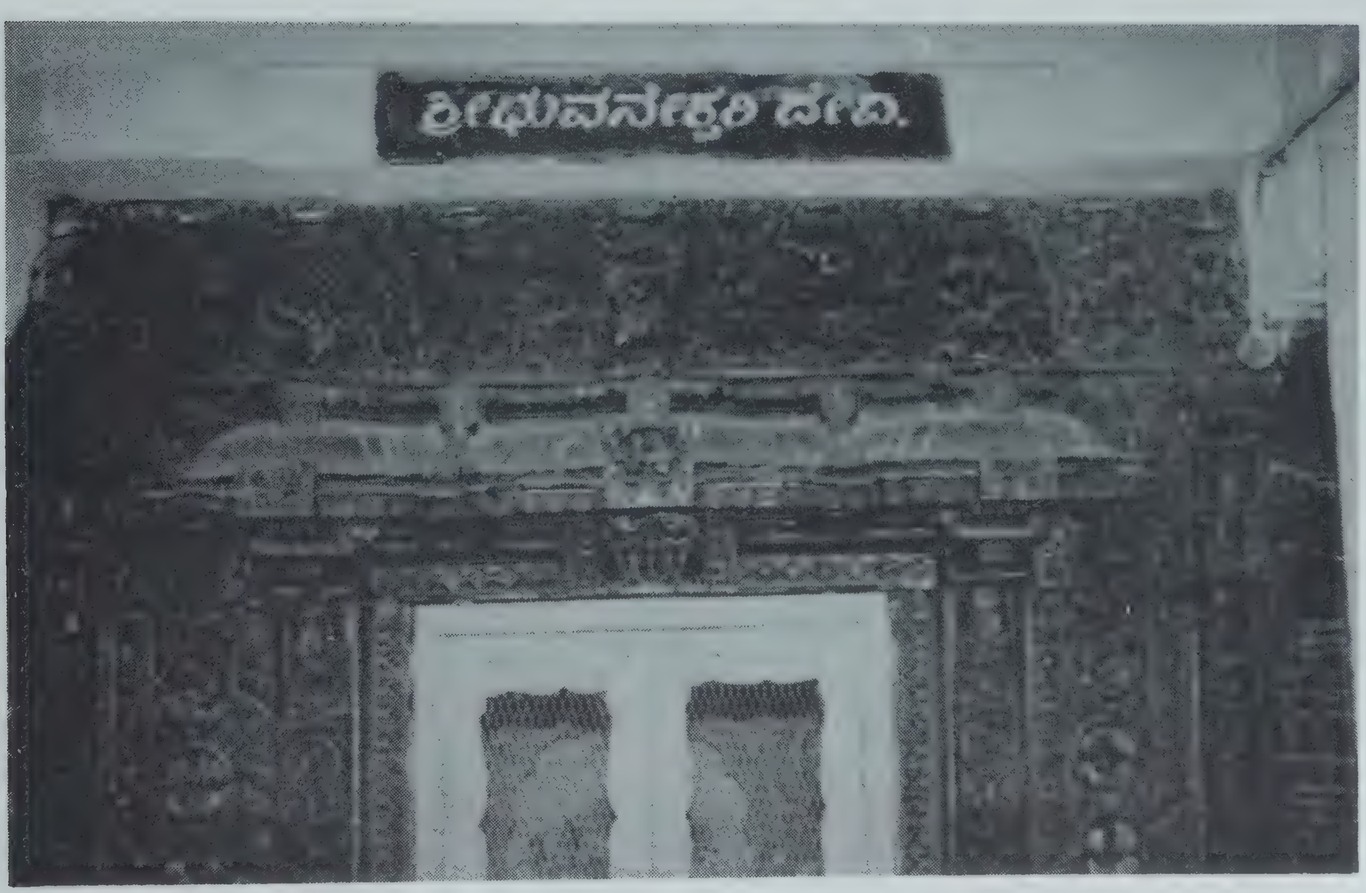
158. HALAVAGALU KALLESVARA.



159. Pillar.



160. Pillar, Pot-foliage.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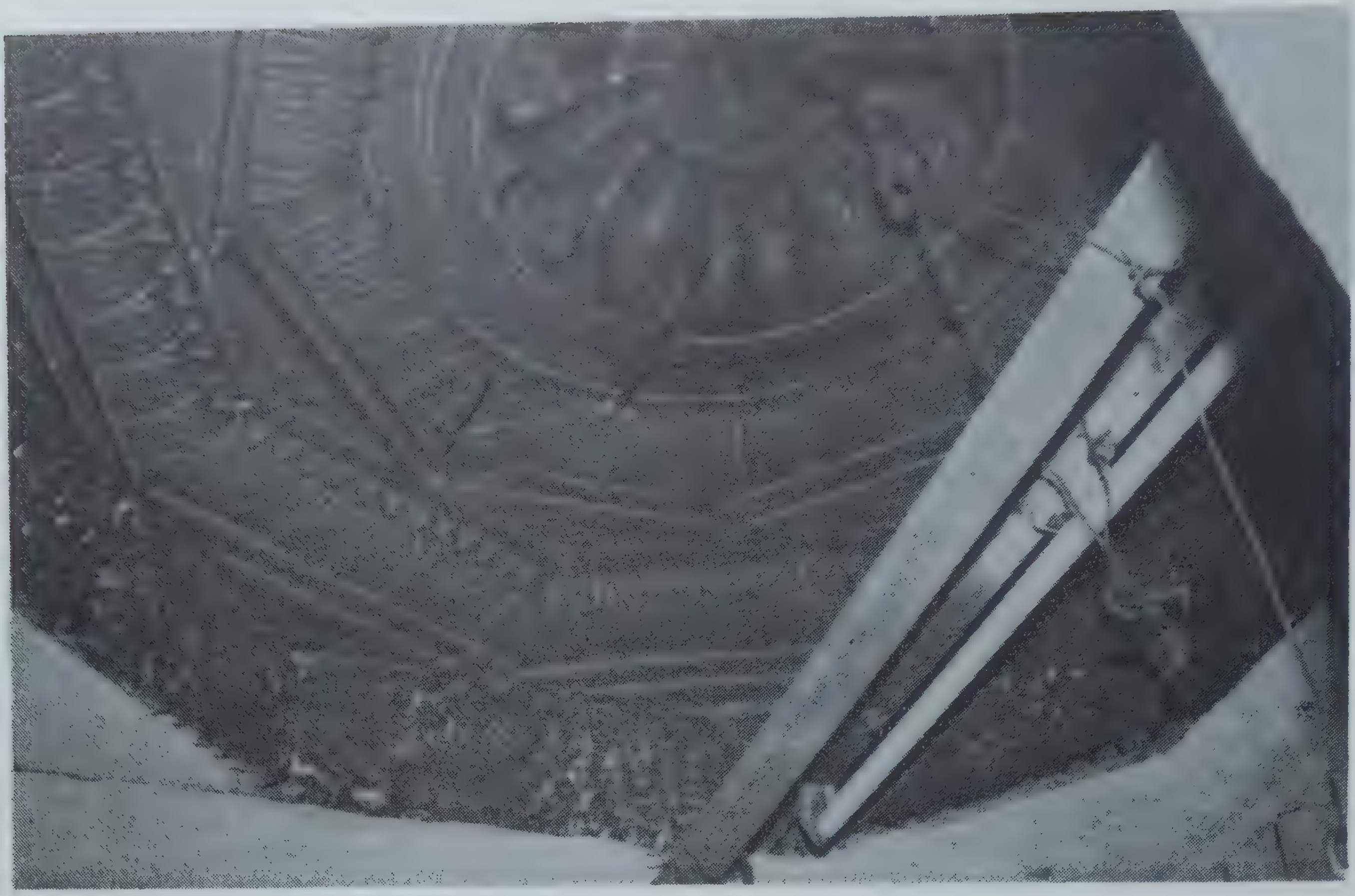
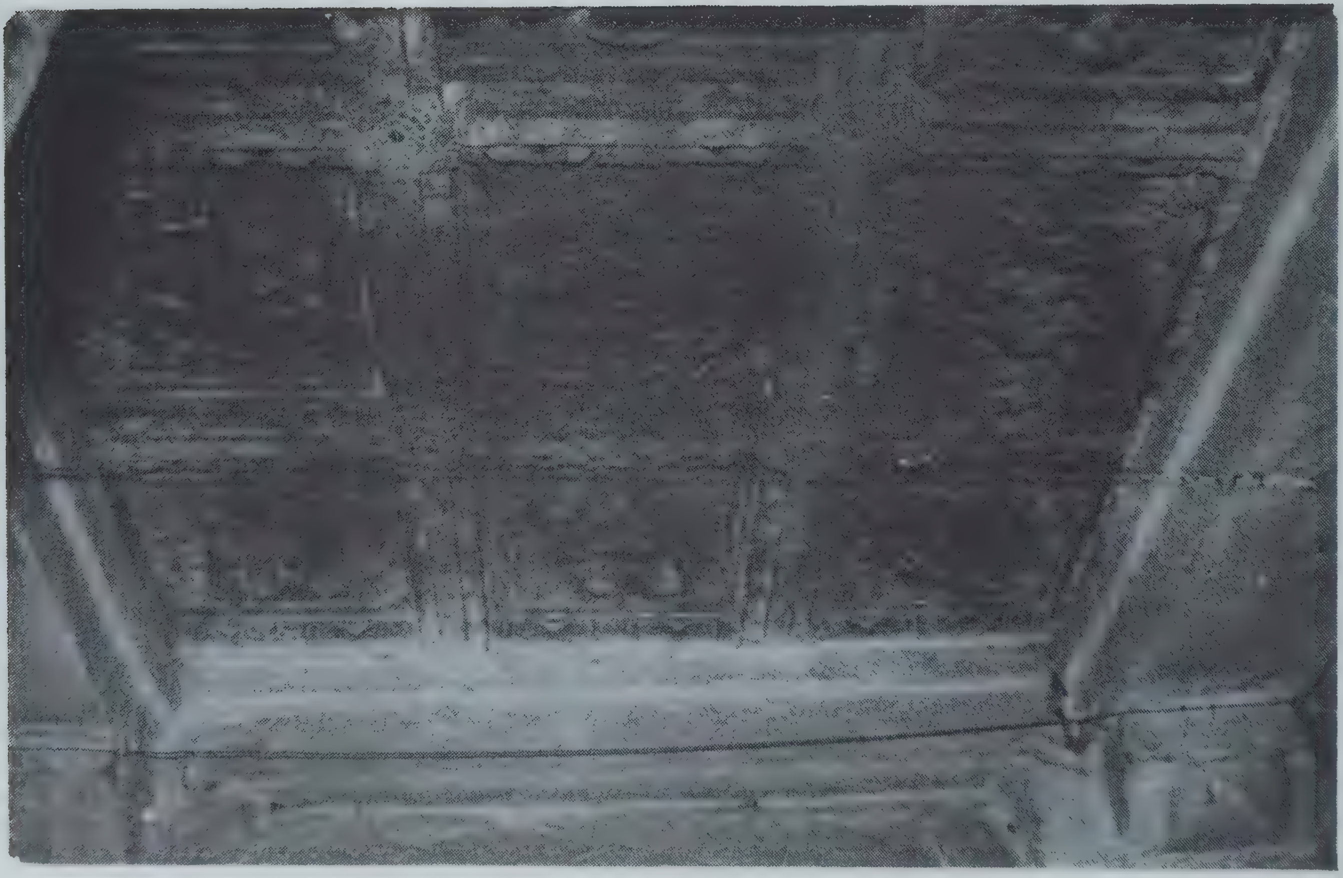
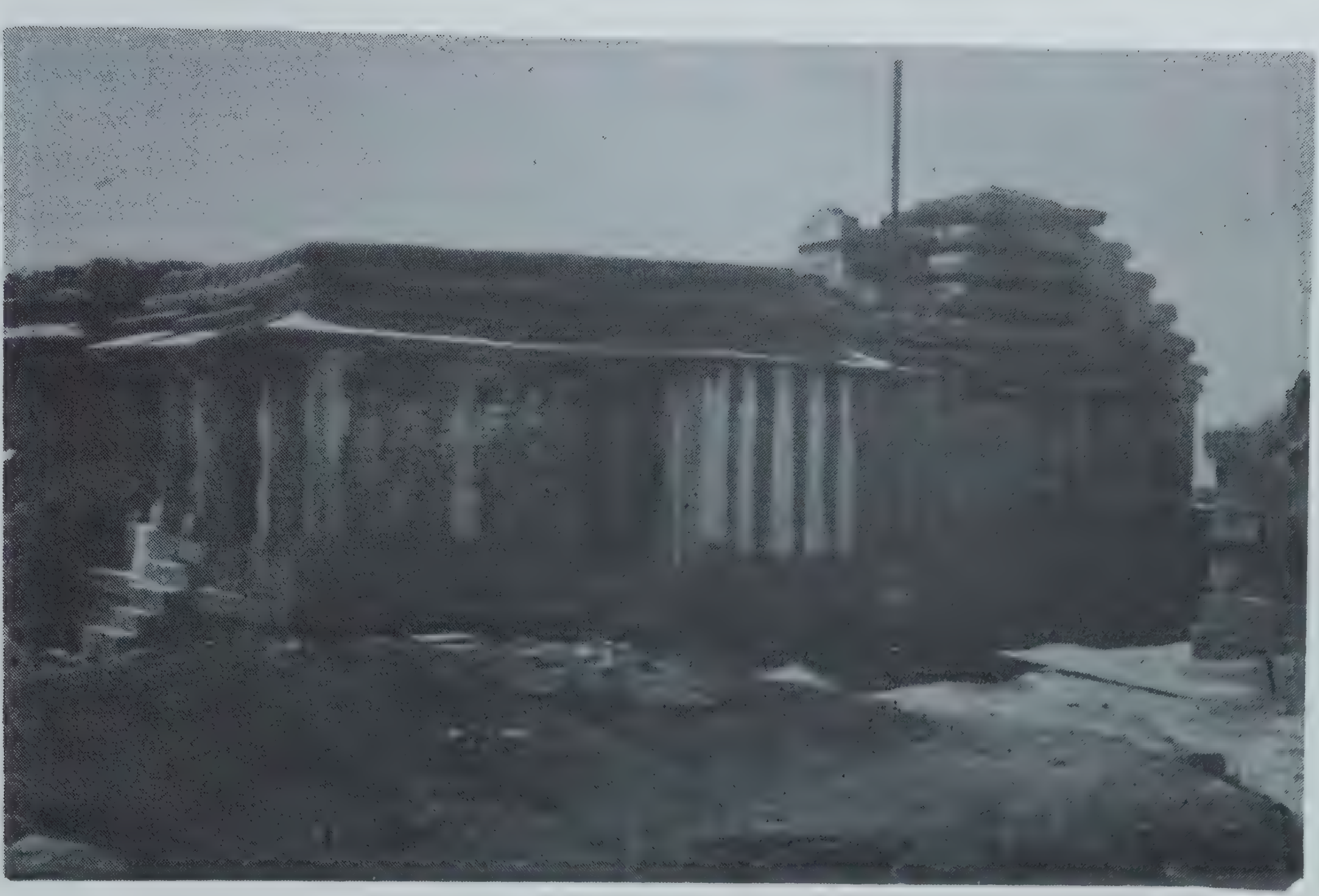
161. *Garghagṛiha* Door.



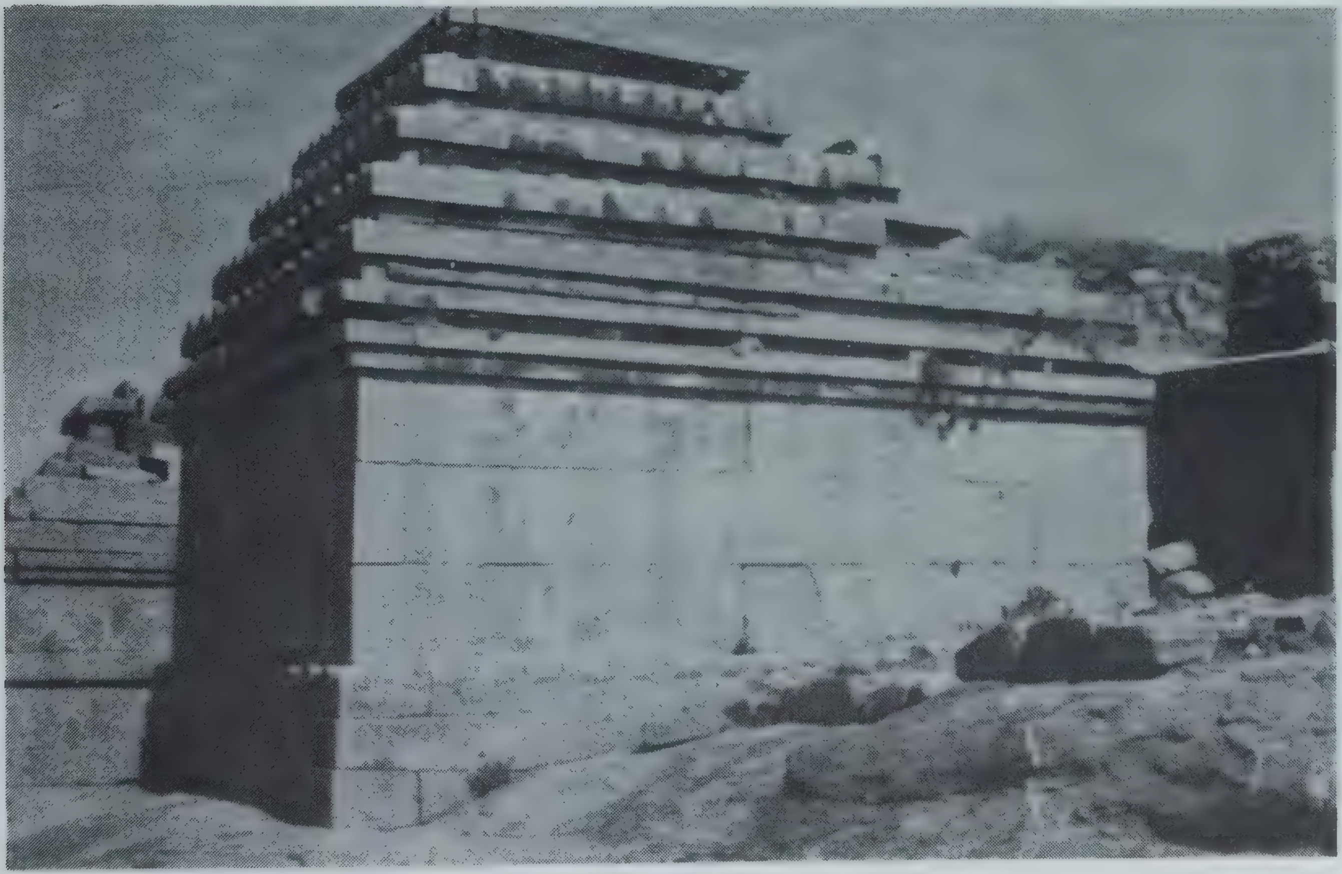
162. *Sabhāmanṭapa* Ceiling.



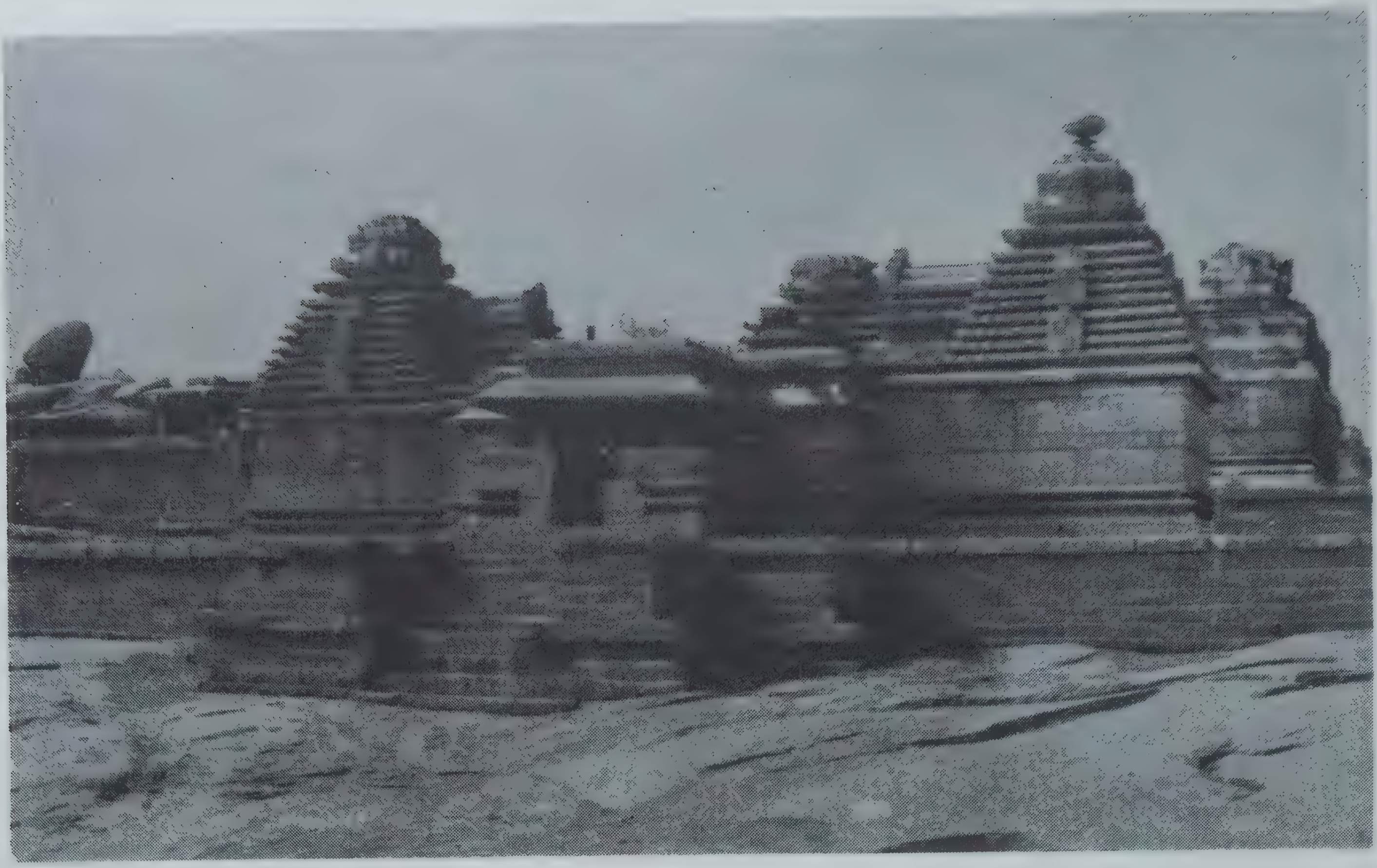
163. *Garbhagṛiha* Ceiling.



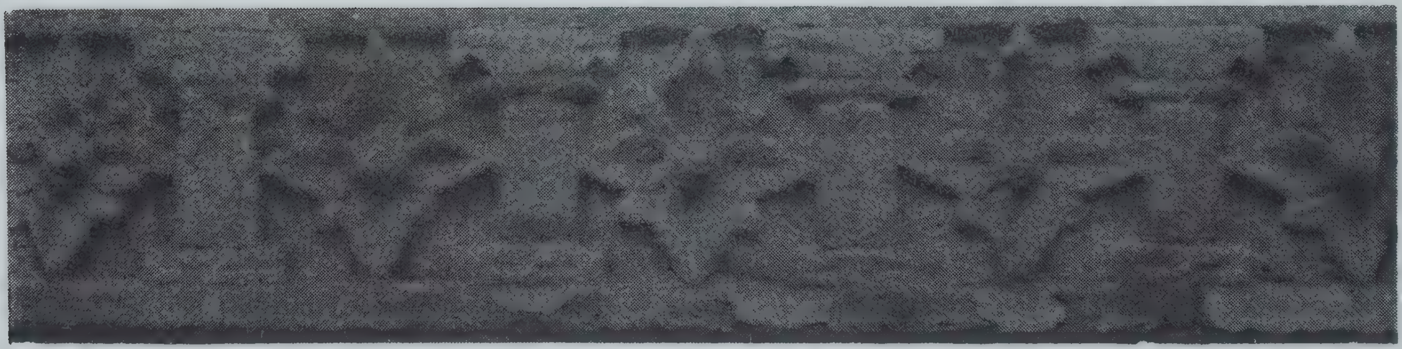
164. General View.



165. *Garbhagṛiha* with Superstructure.

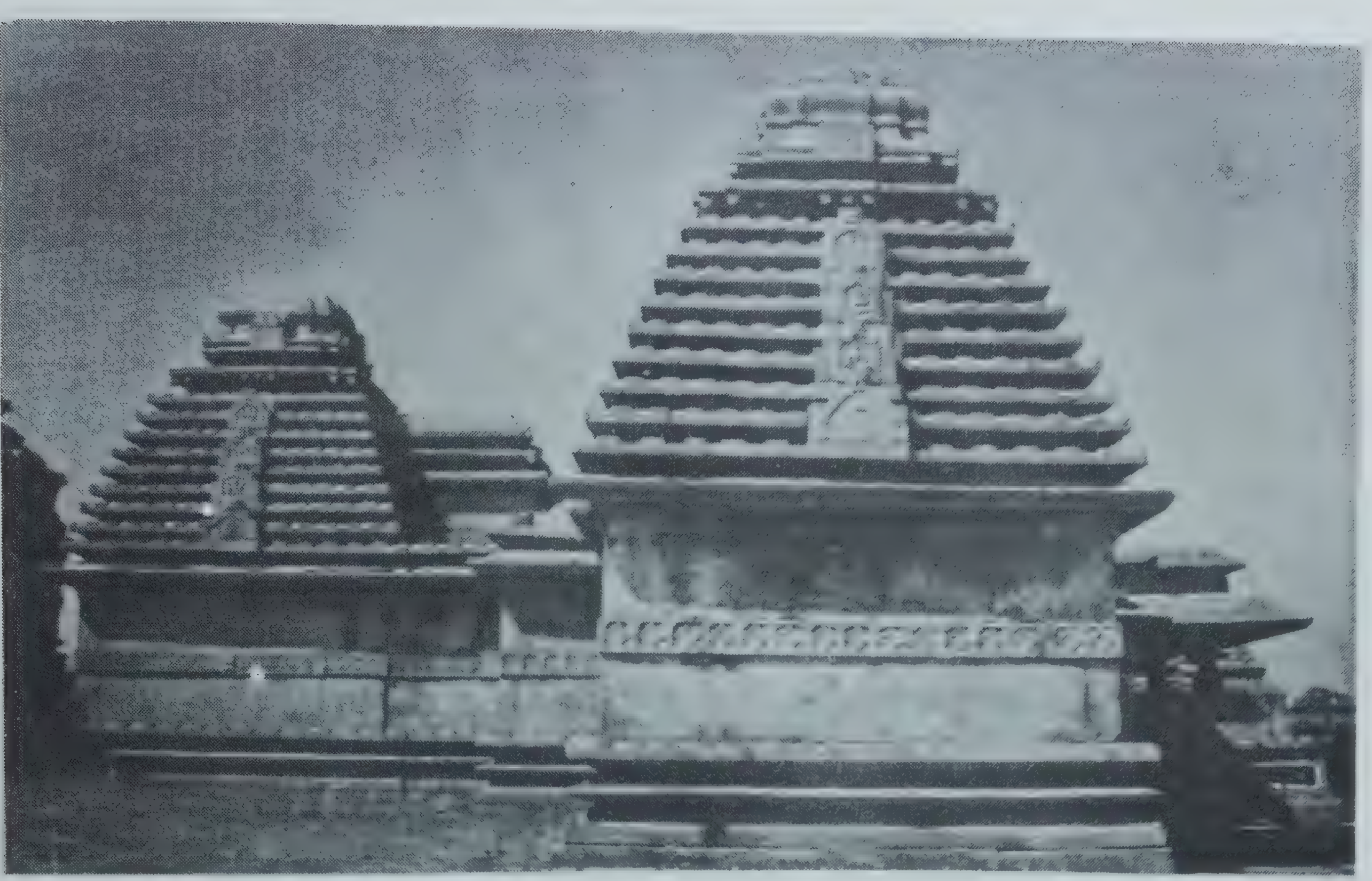


166. View from North.



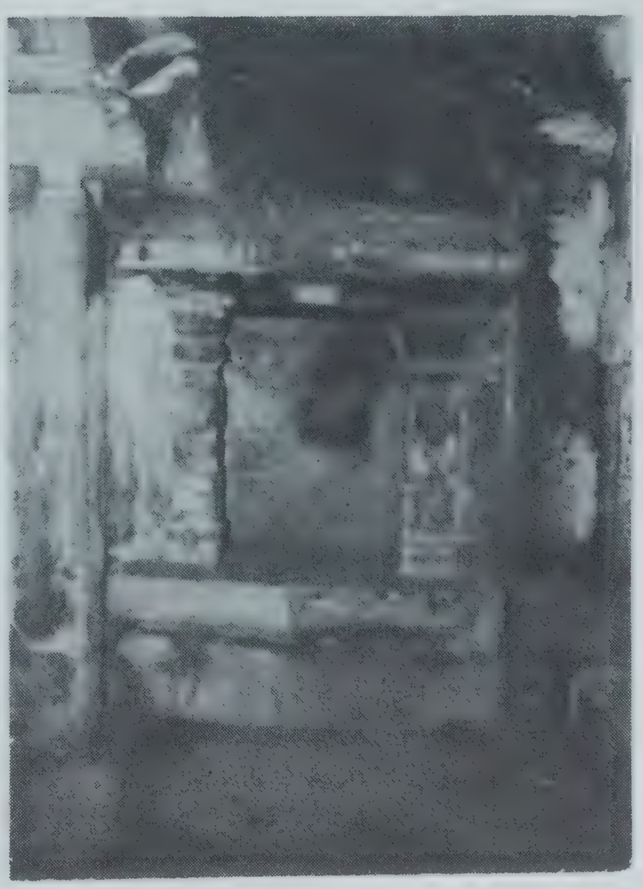
167. Decorative Band on Wall.

168. Decorative Band on Wall.

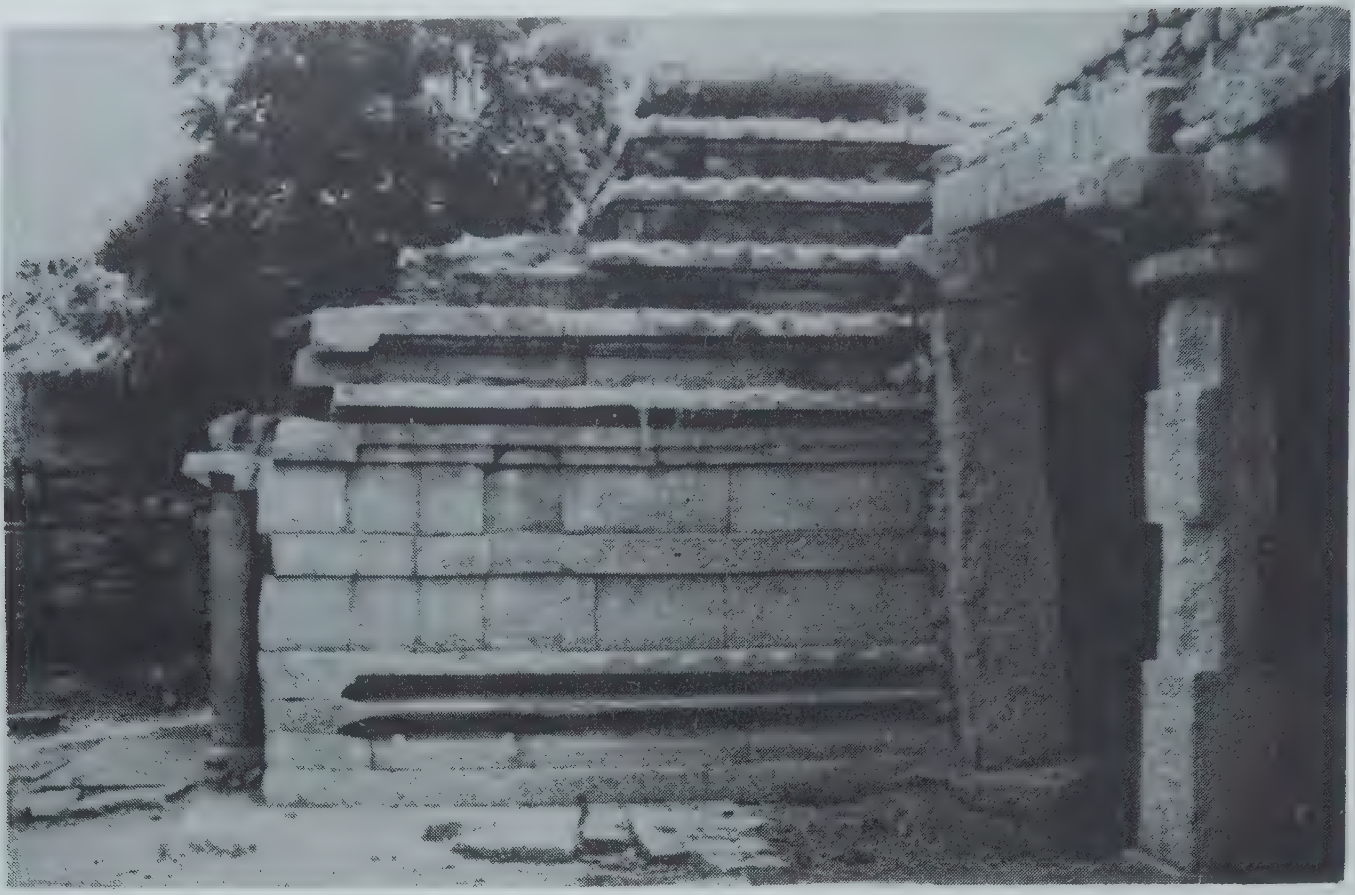


169. View from East.

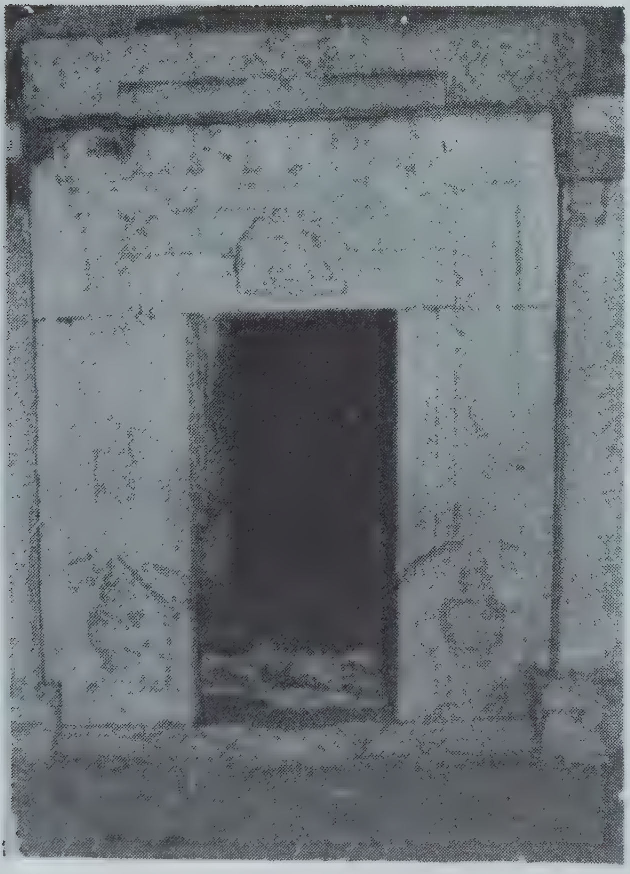
170. *Sabhāmanṭapa,* Pillar.



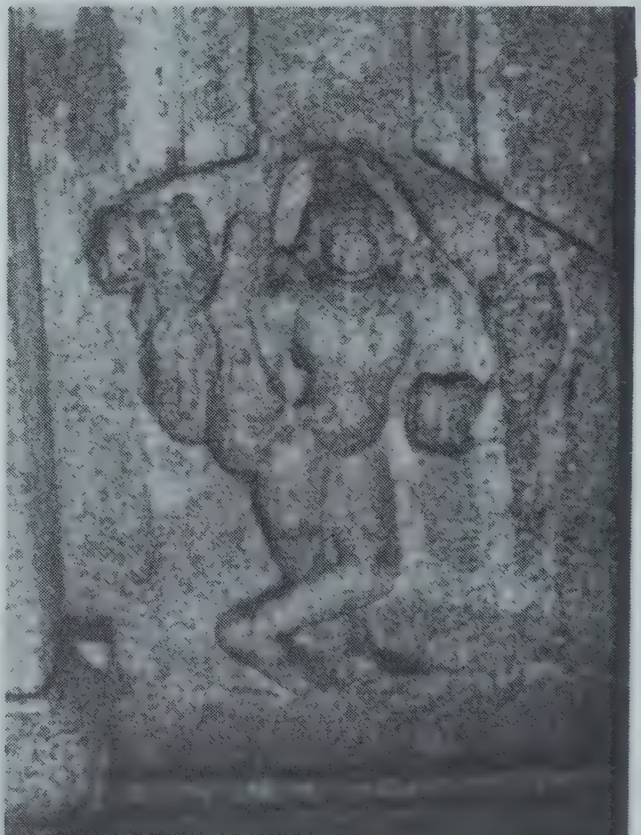
171. *Sabhamanṭapa,* Niche.



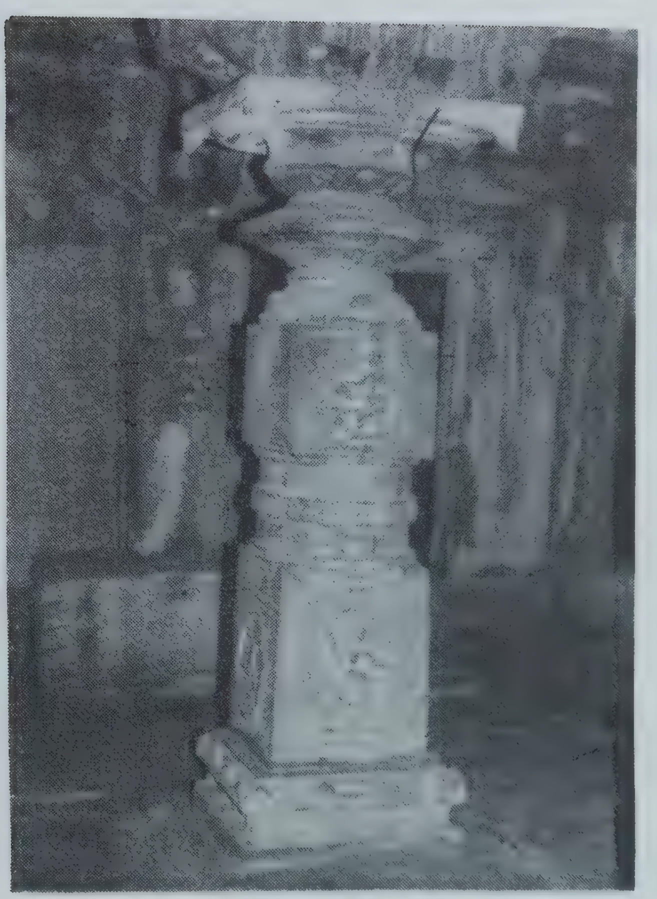
172. View from South.



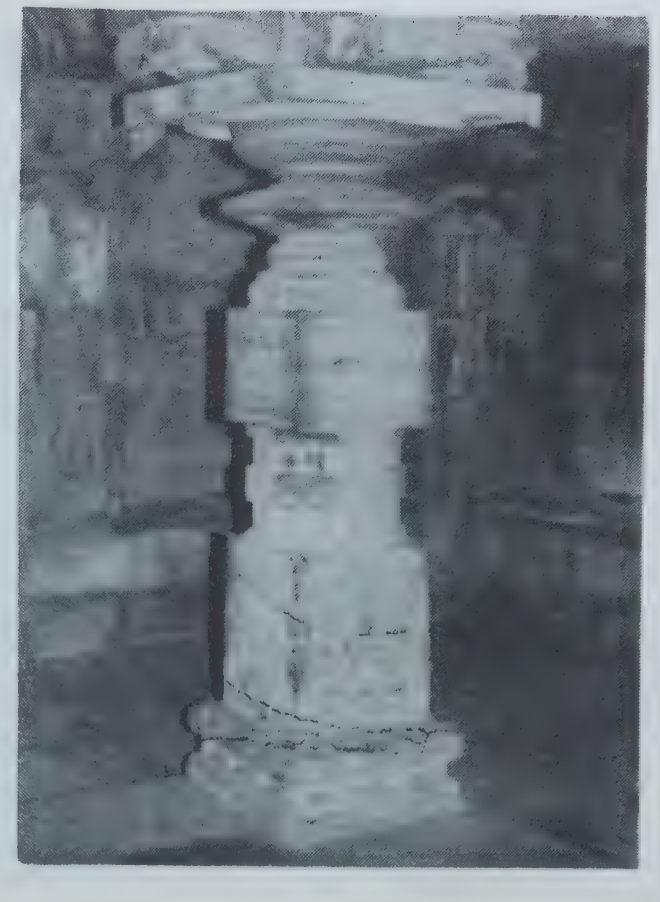
173. *Antarāḷa* Door.



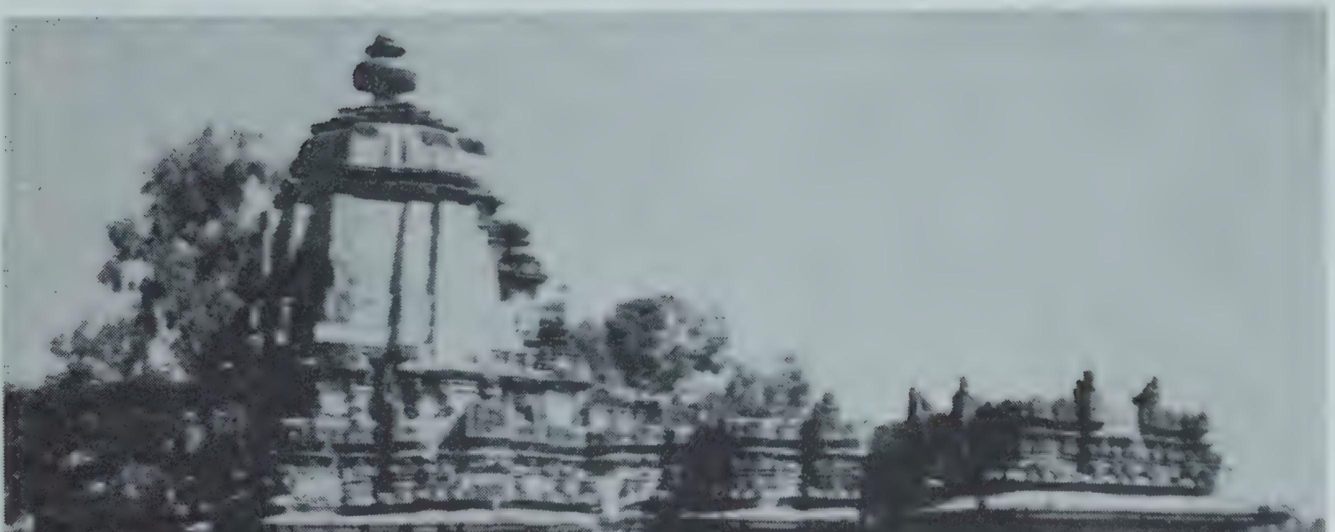
174. *Garbhagṛiha* Door, *Dvārapāla*.



185. North Temple, Pillar.

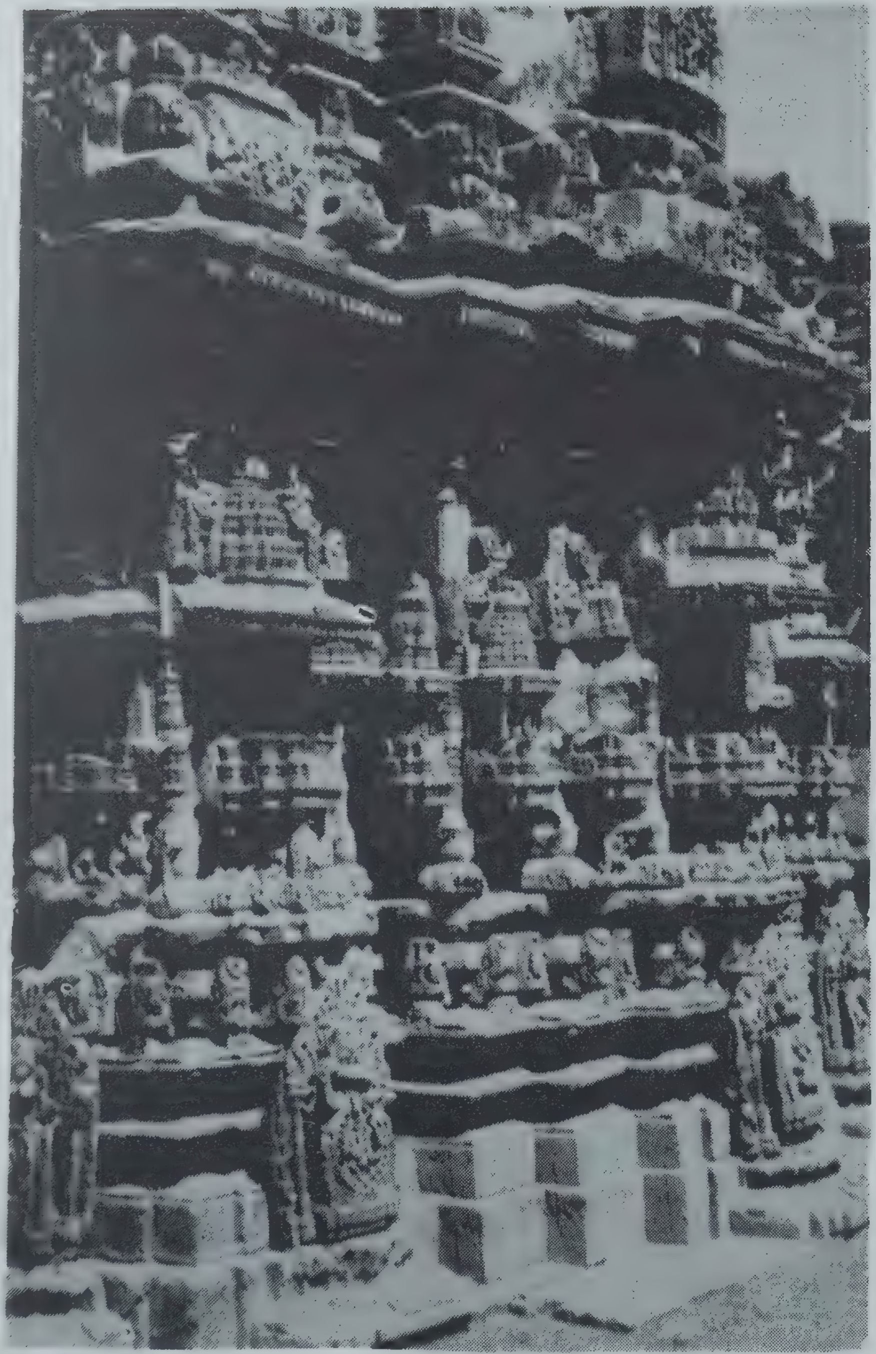


186. South Temple, Pillar.

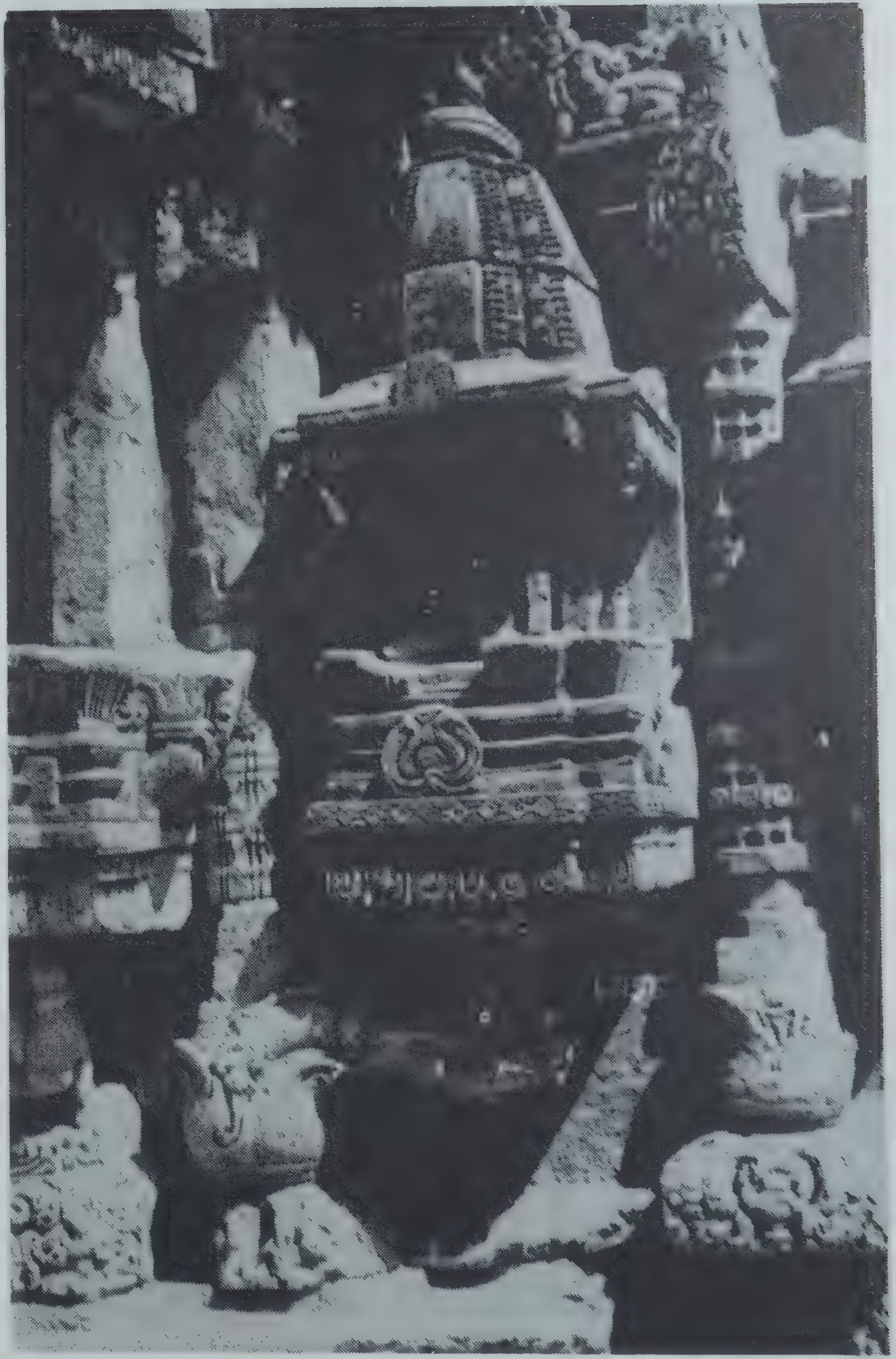


187. HIREHADAGALI KALLESVARA, General View.

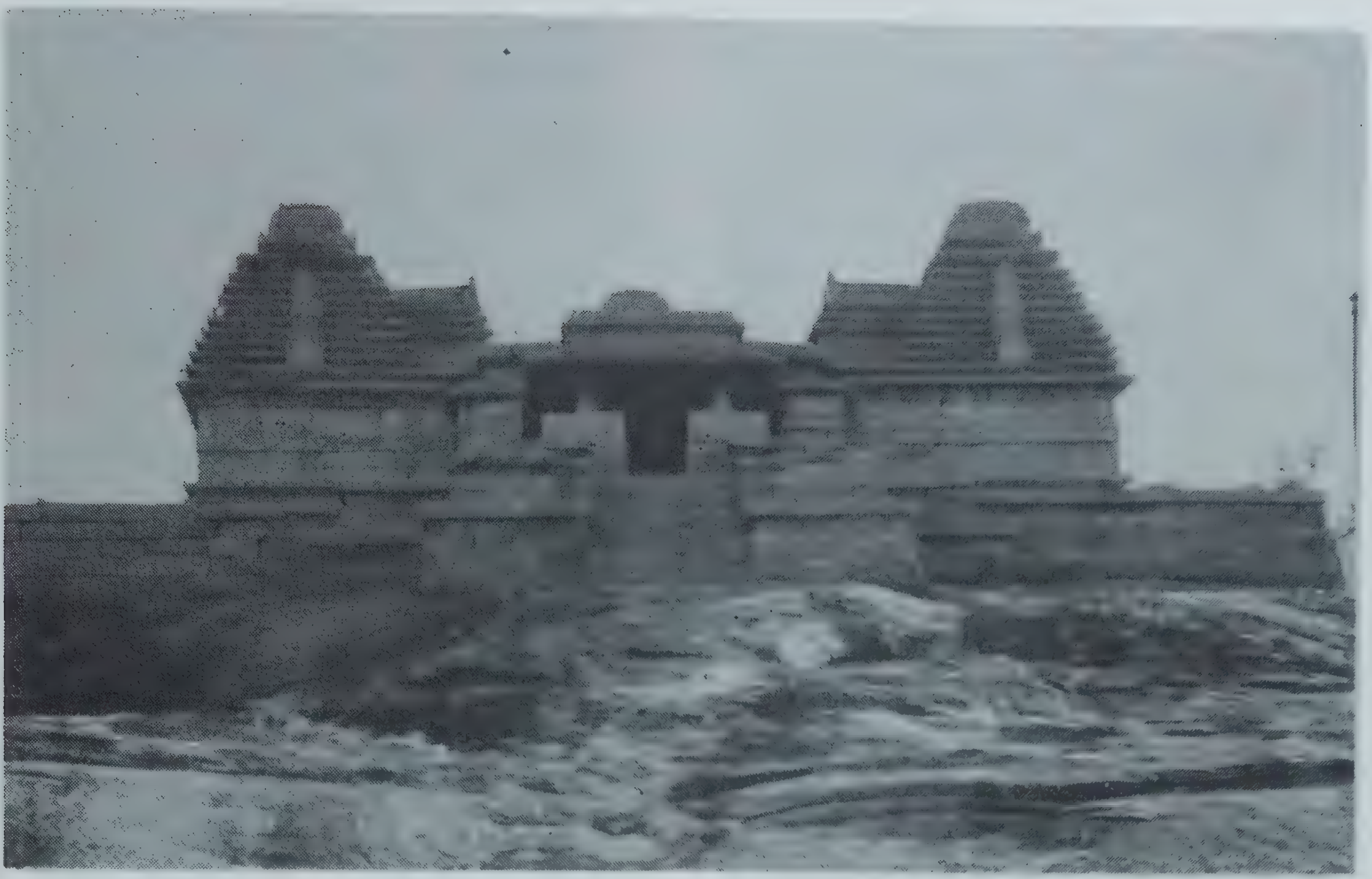
HIREHADAGALI KALLESVARA



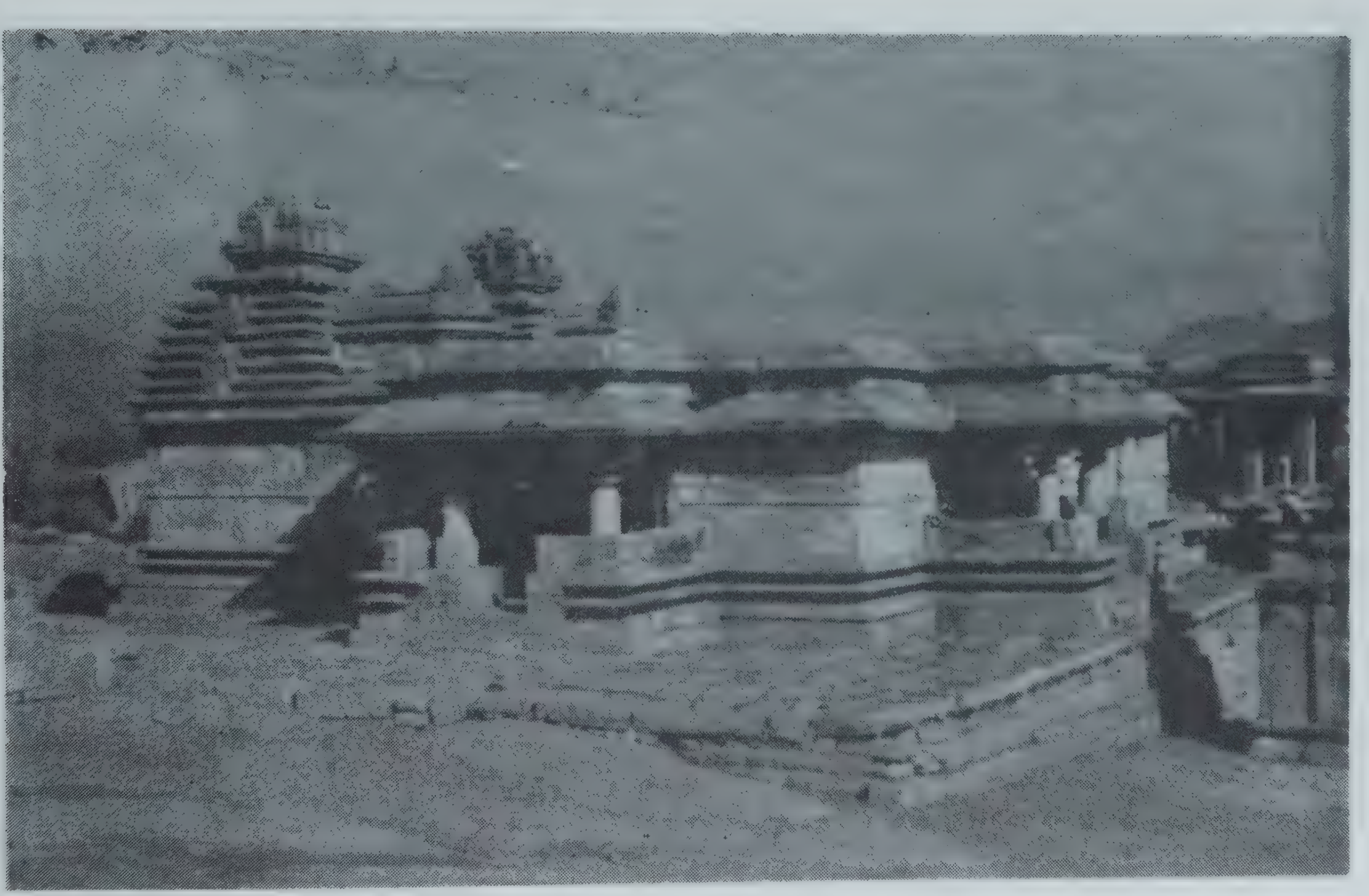
188. Wall.



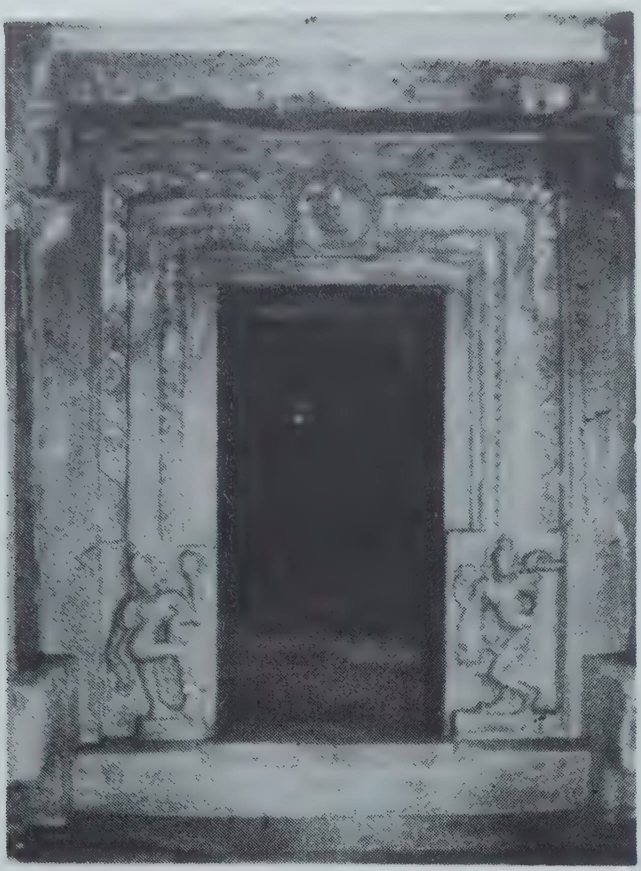
189. Wall, Miniature Shrine.



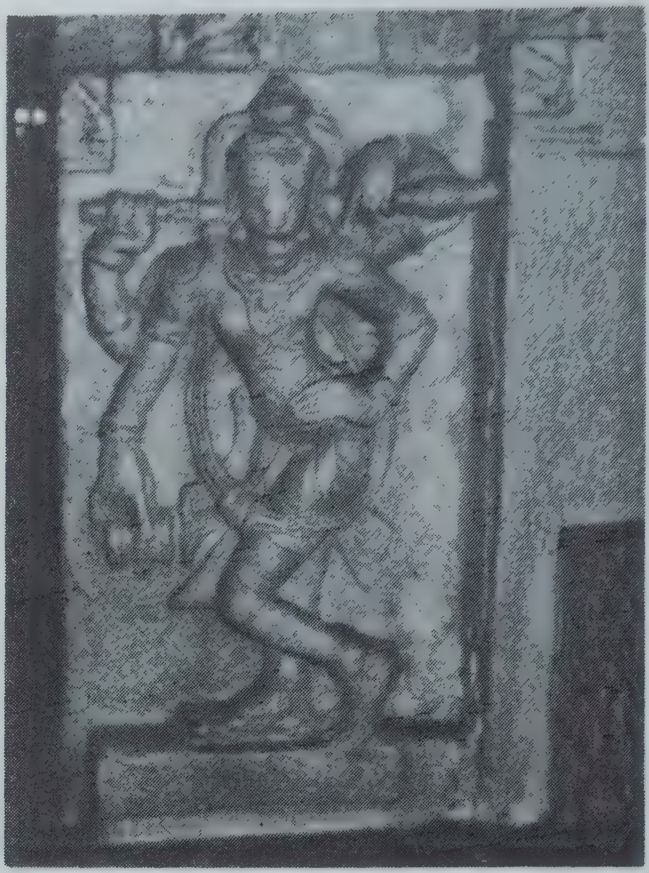
179. View from North.



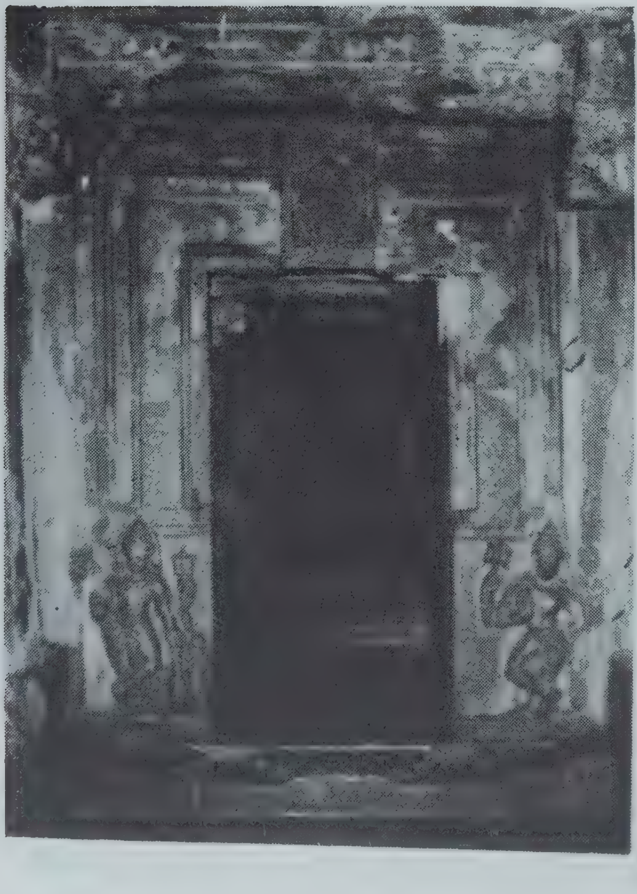
180. HAMPI TWIN TEMPLES, View from Southeast.



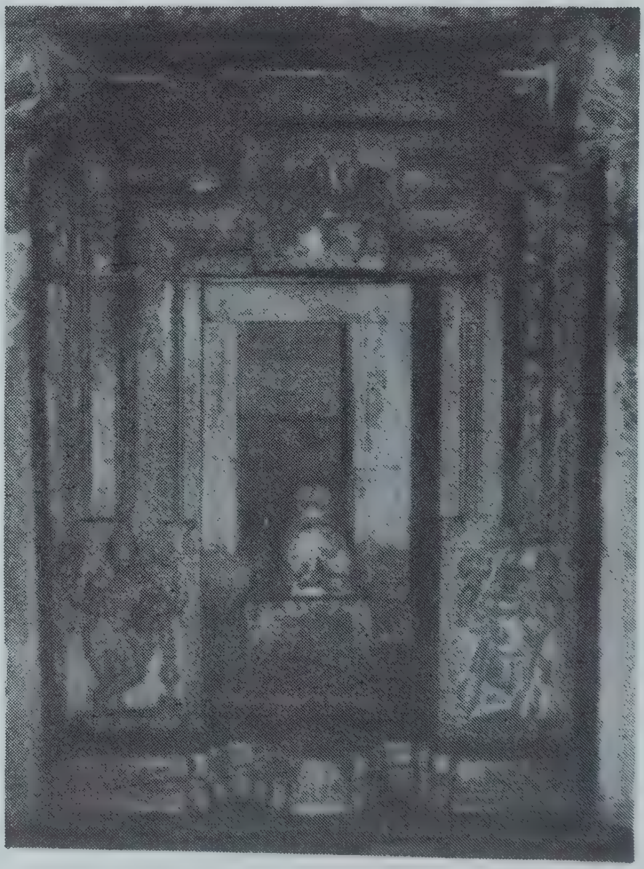
181. South Temple, *Sabhāmanṭapa,* South Door.



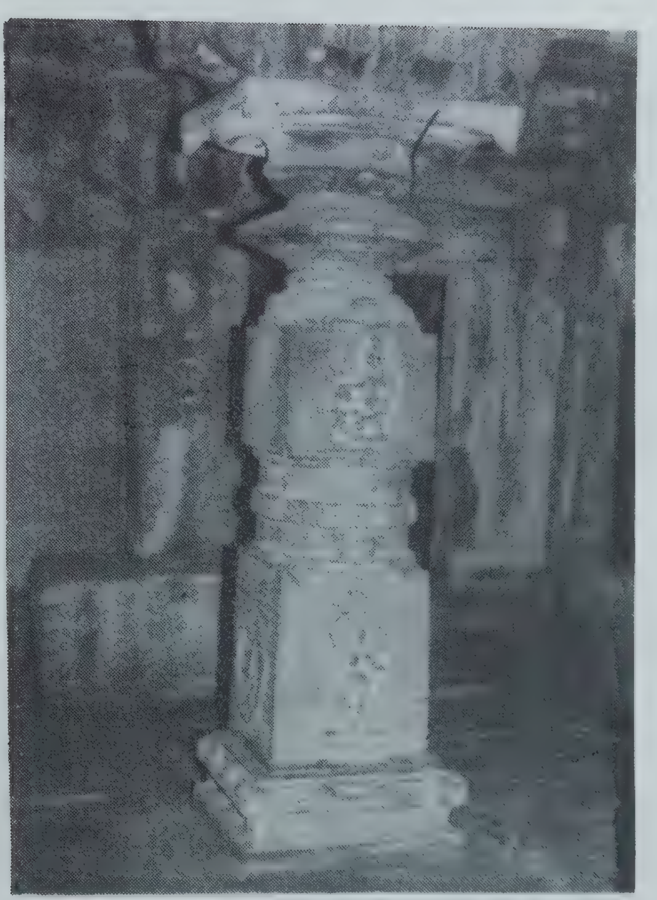
182. South Temple, *Dvārapāla.*



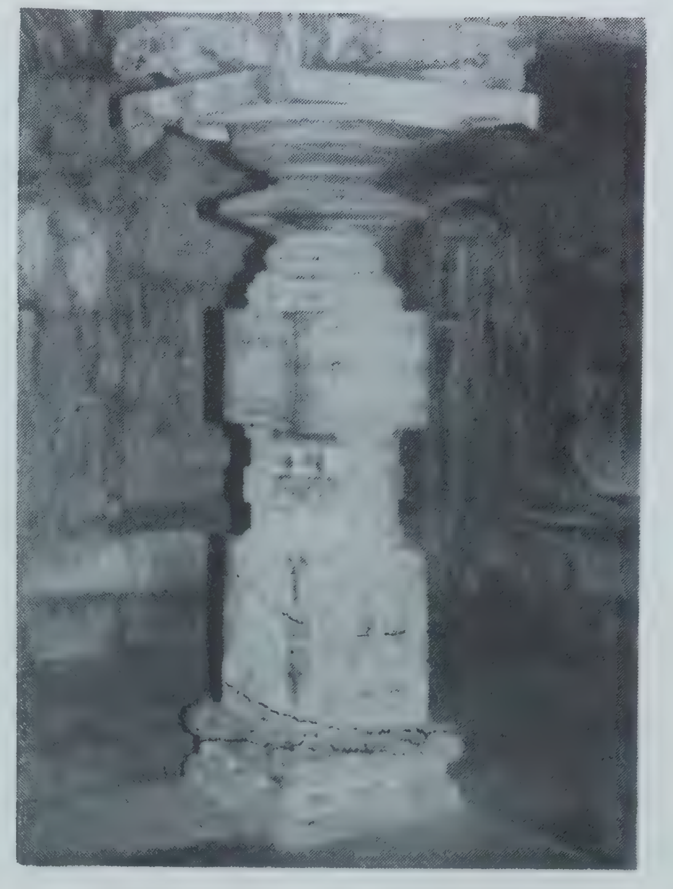
183. South Temple, *Sabhāmanṭapa,* North Door.



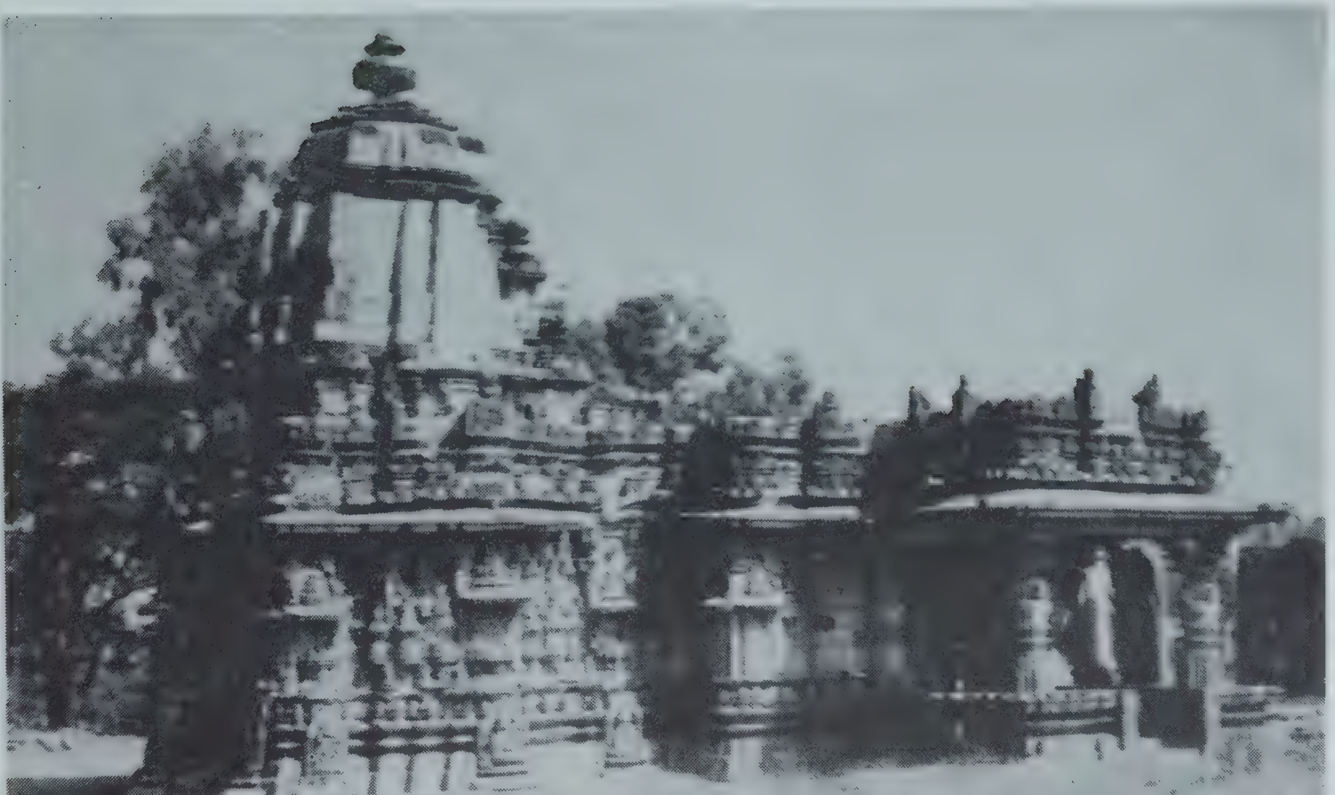
184. South Temple, *Antarāḷa* Door.



185. North Temple, Pillar.

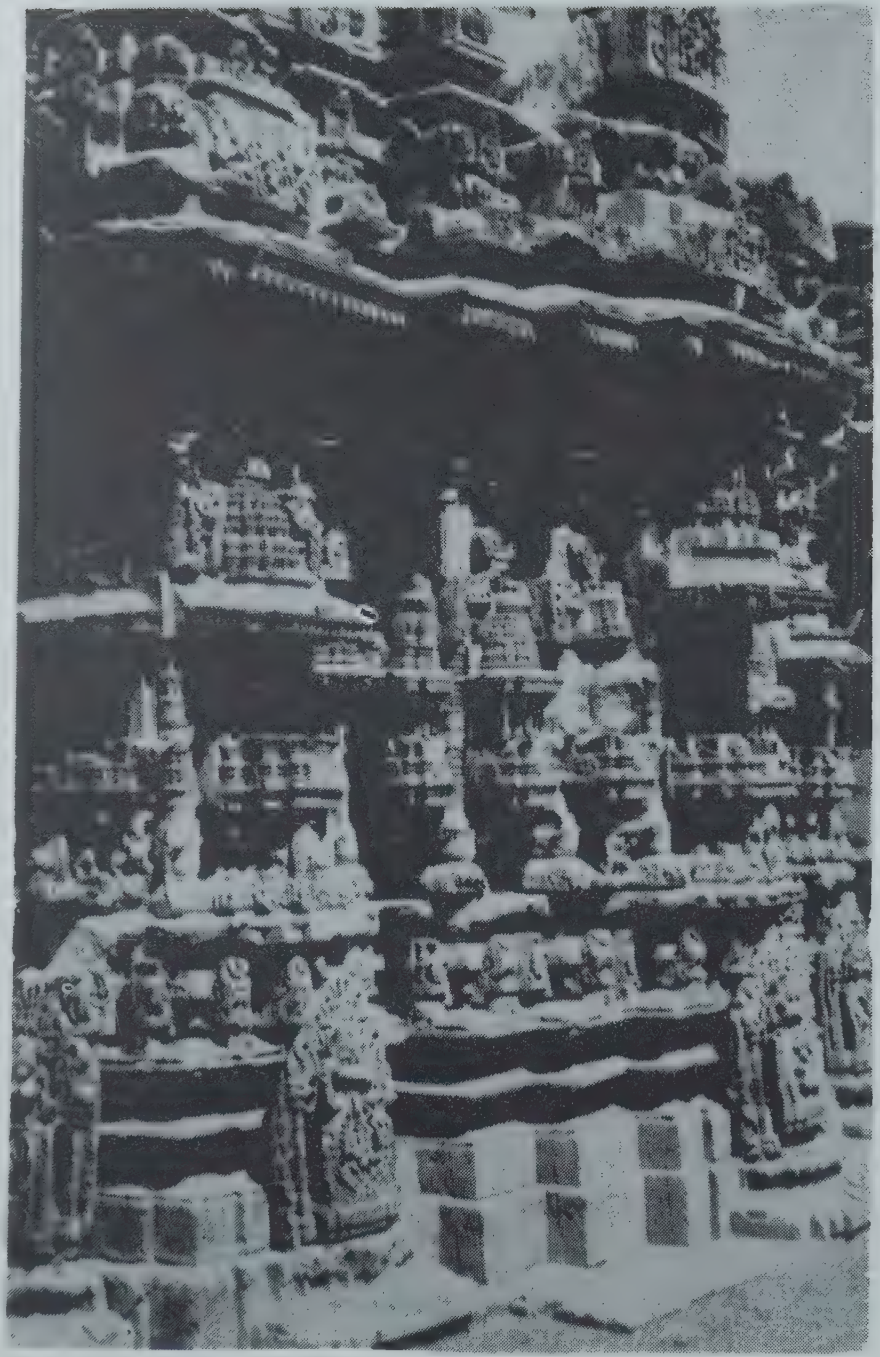


186. South Temple, Pillar.

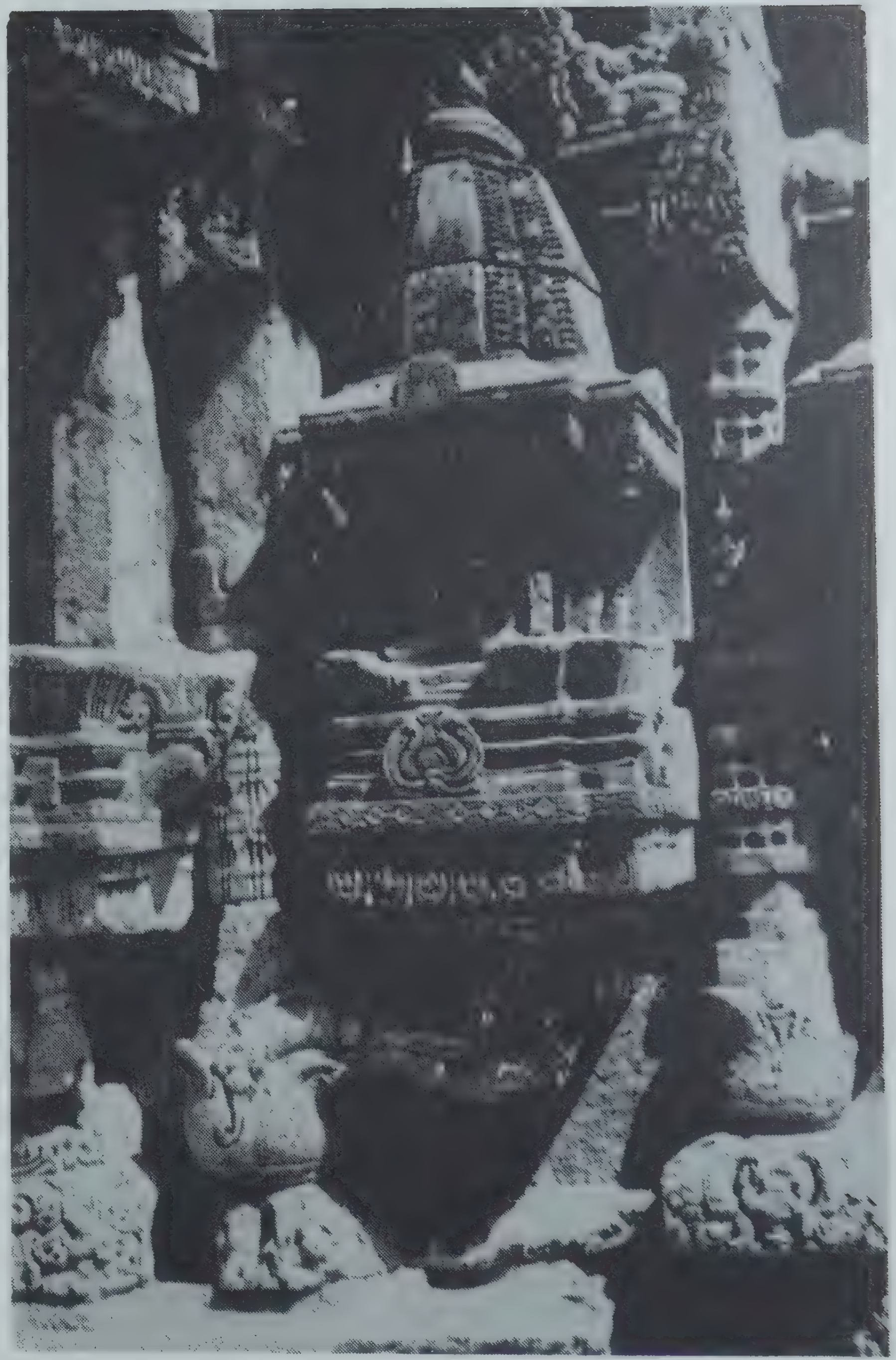


187. HIREHADAGALI KALLESVARA, General View.

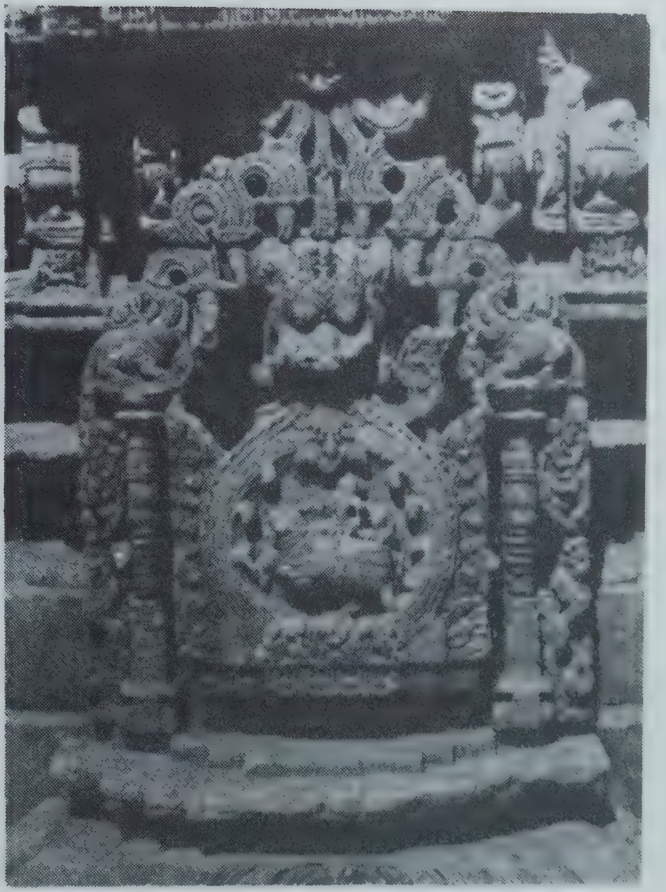
HIREHADAGALI KALLESVARA



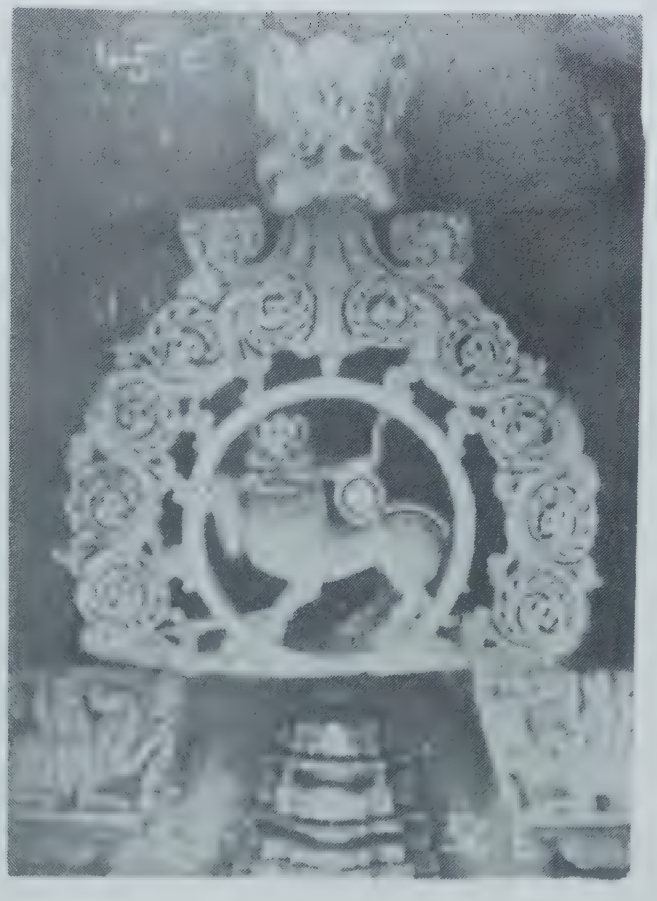
188. Wall.



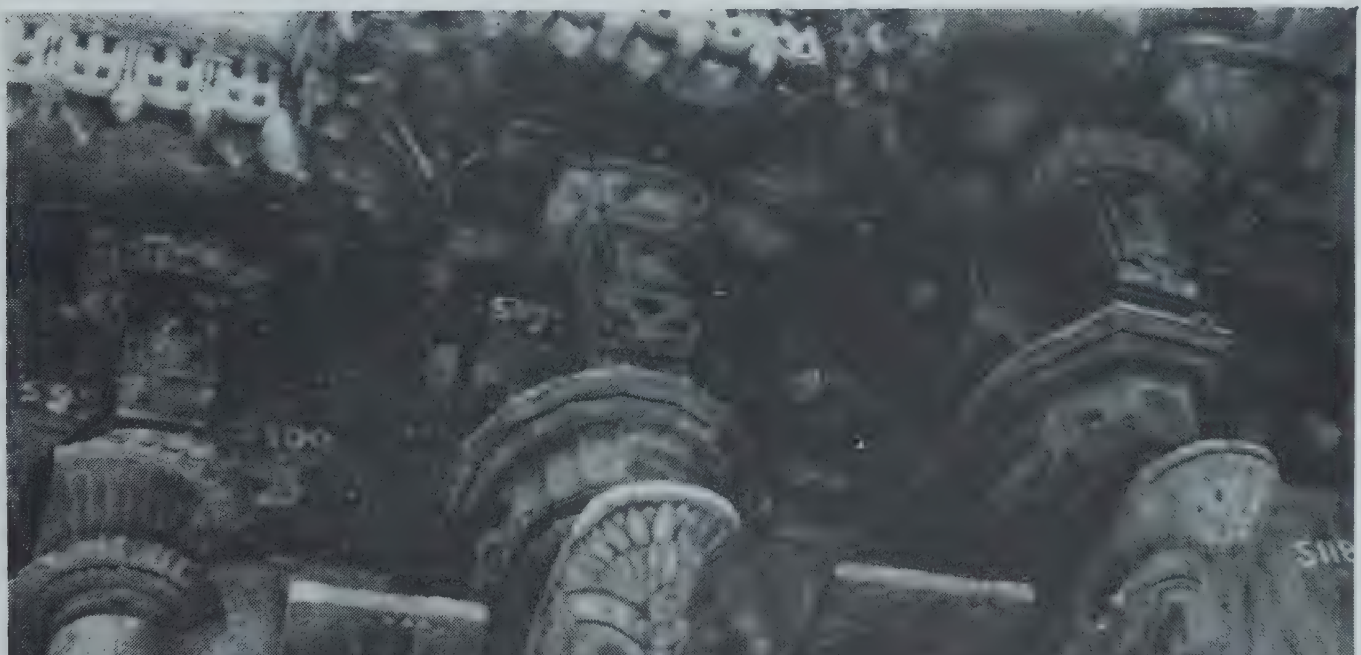
189. Wall, Miniature Shrine.



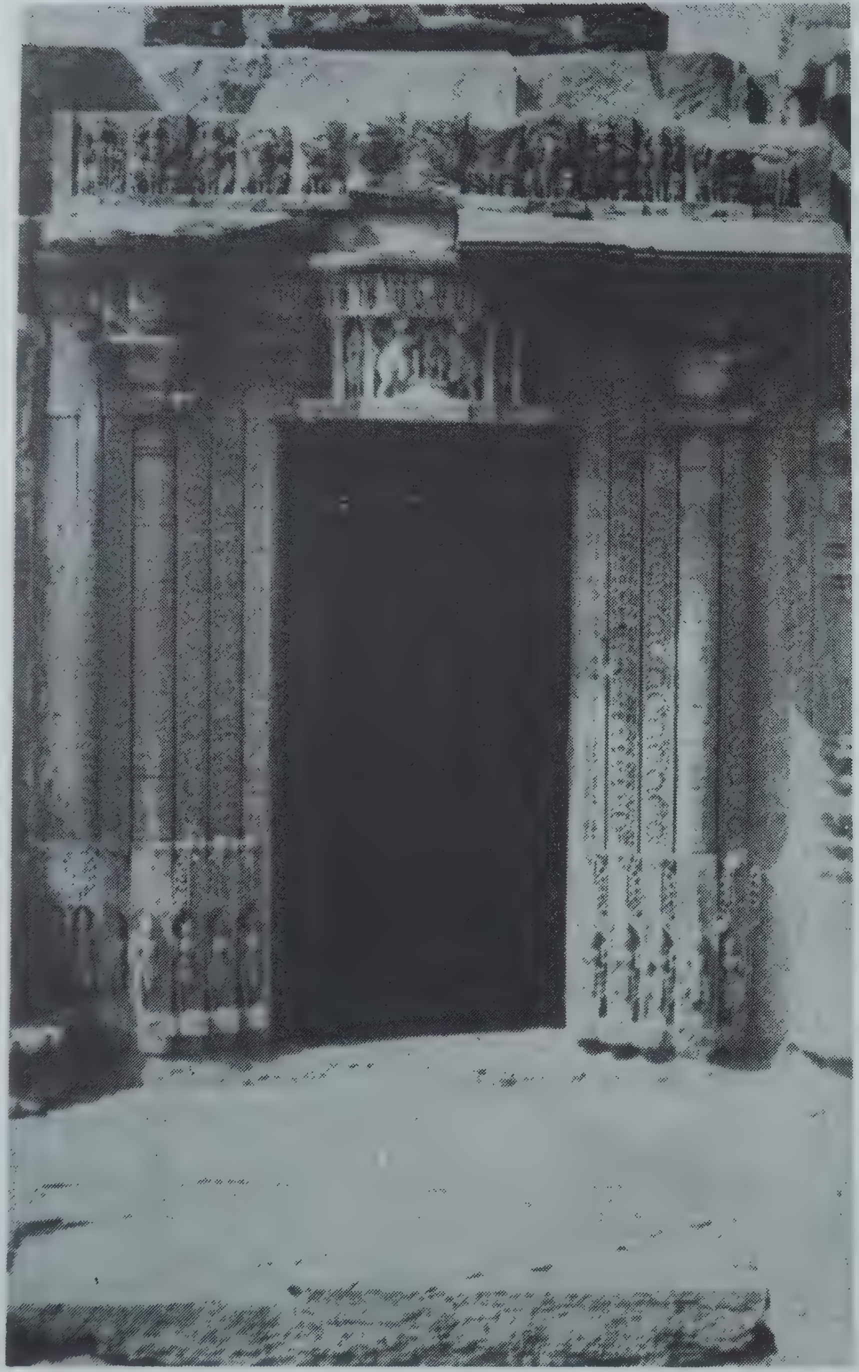
190. *Garbhagṛiha,* South Wall, Central *Bhadra.*



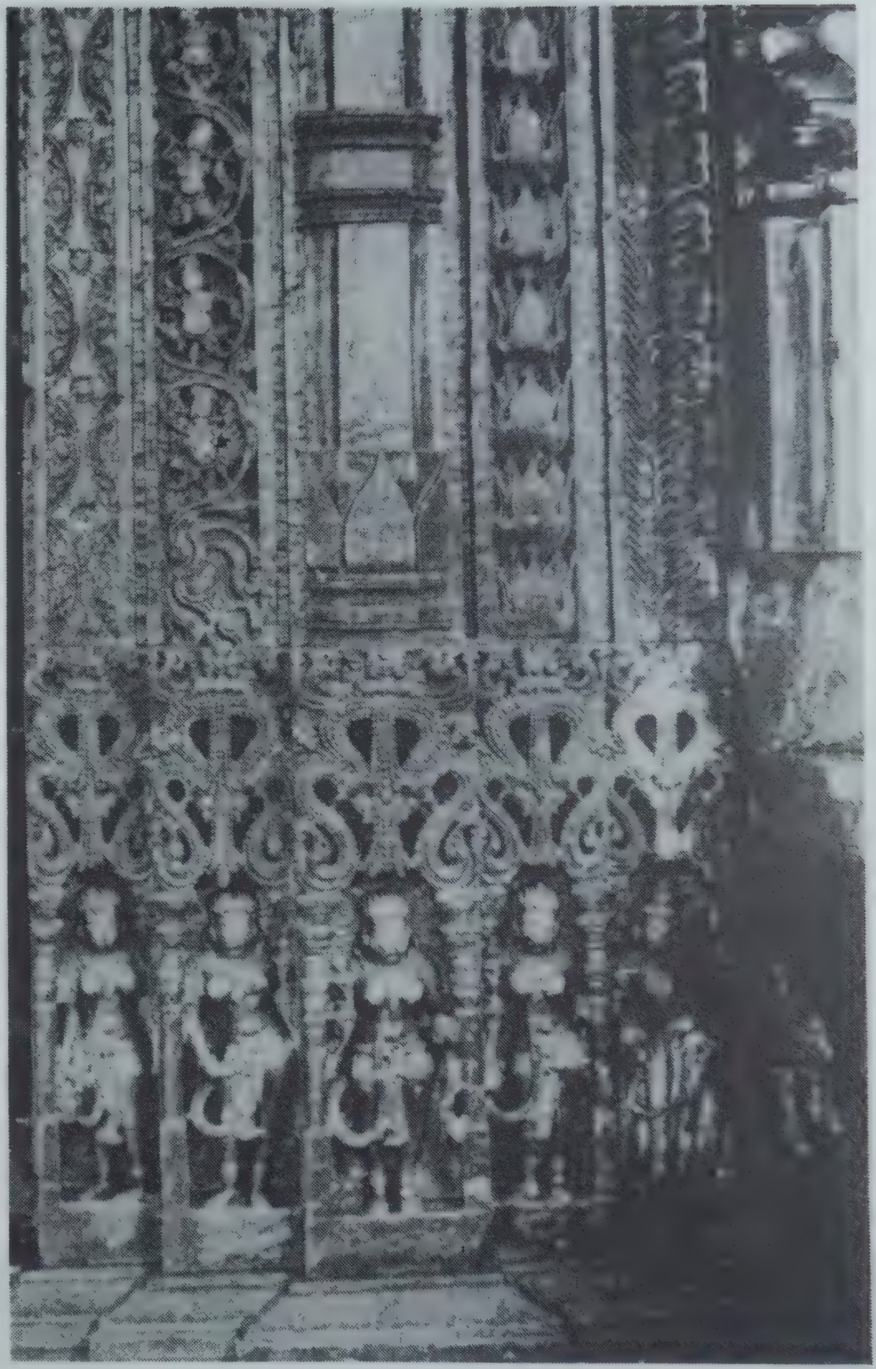
191. *Makara-tōraṇa.*



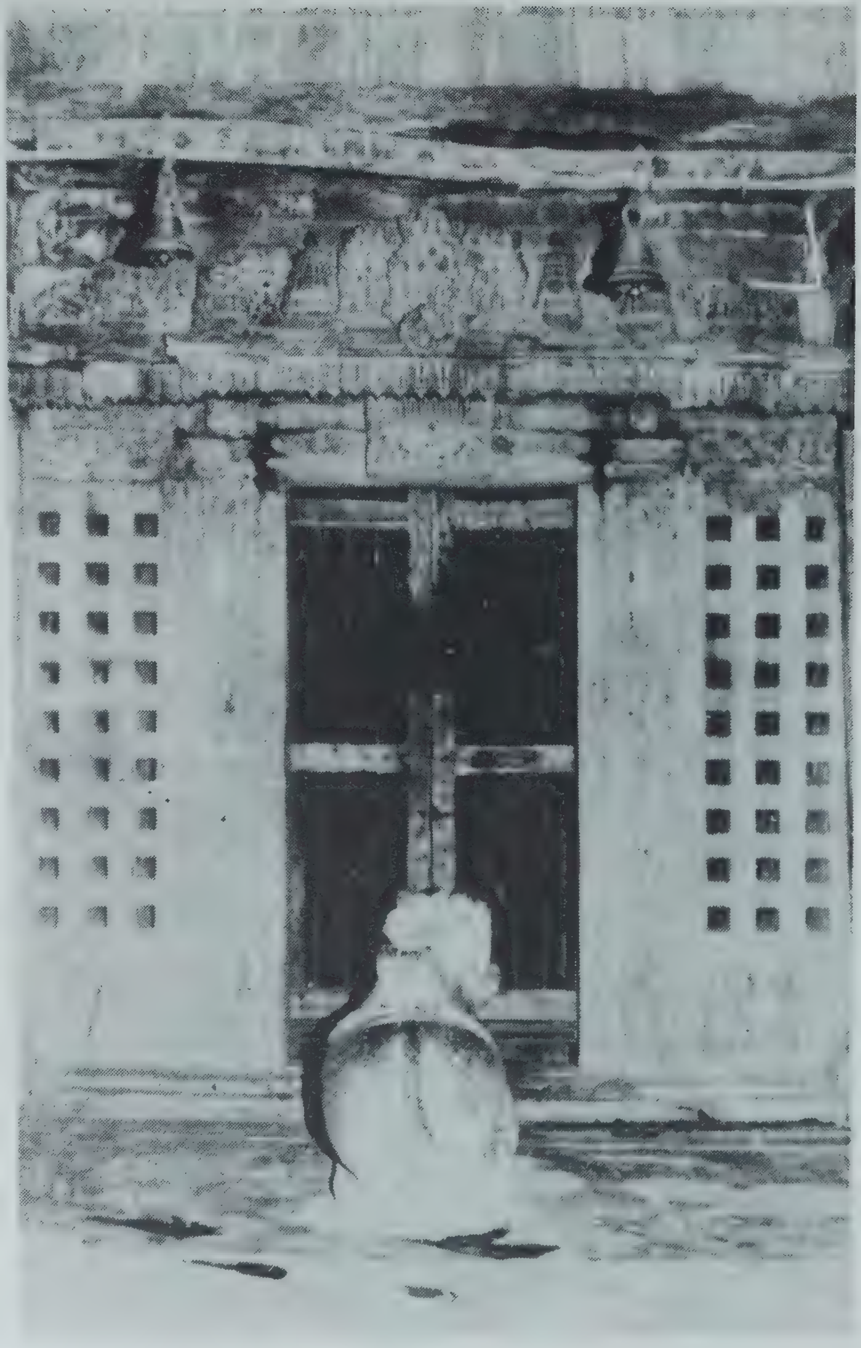
192. Projections meant for supporting Bracket Figures.



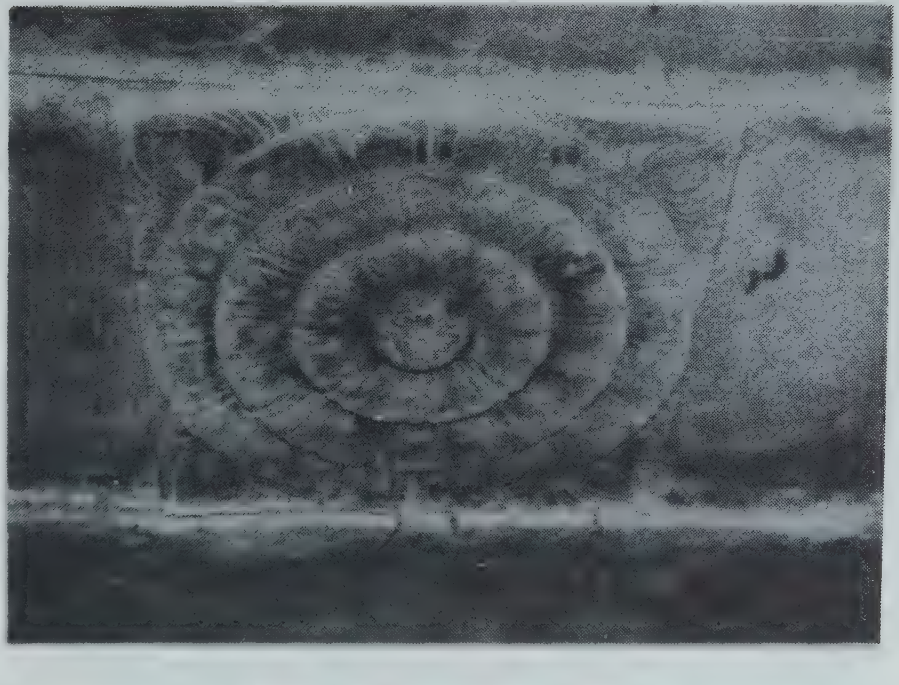
193. *Sabhāmanṭapa,* East Door.



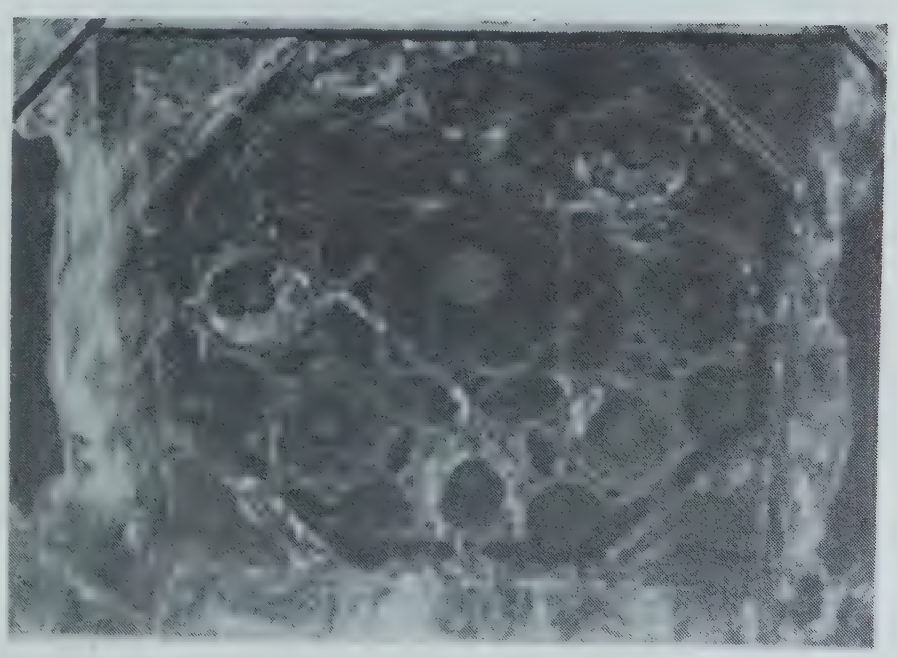
194. *Sabhāmanṭapa,* South Door jamb.



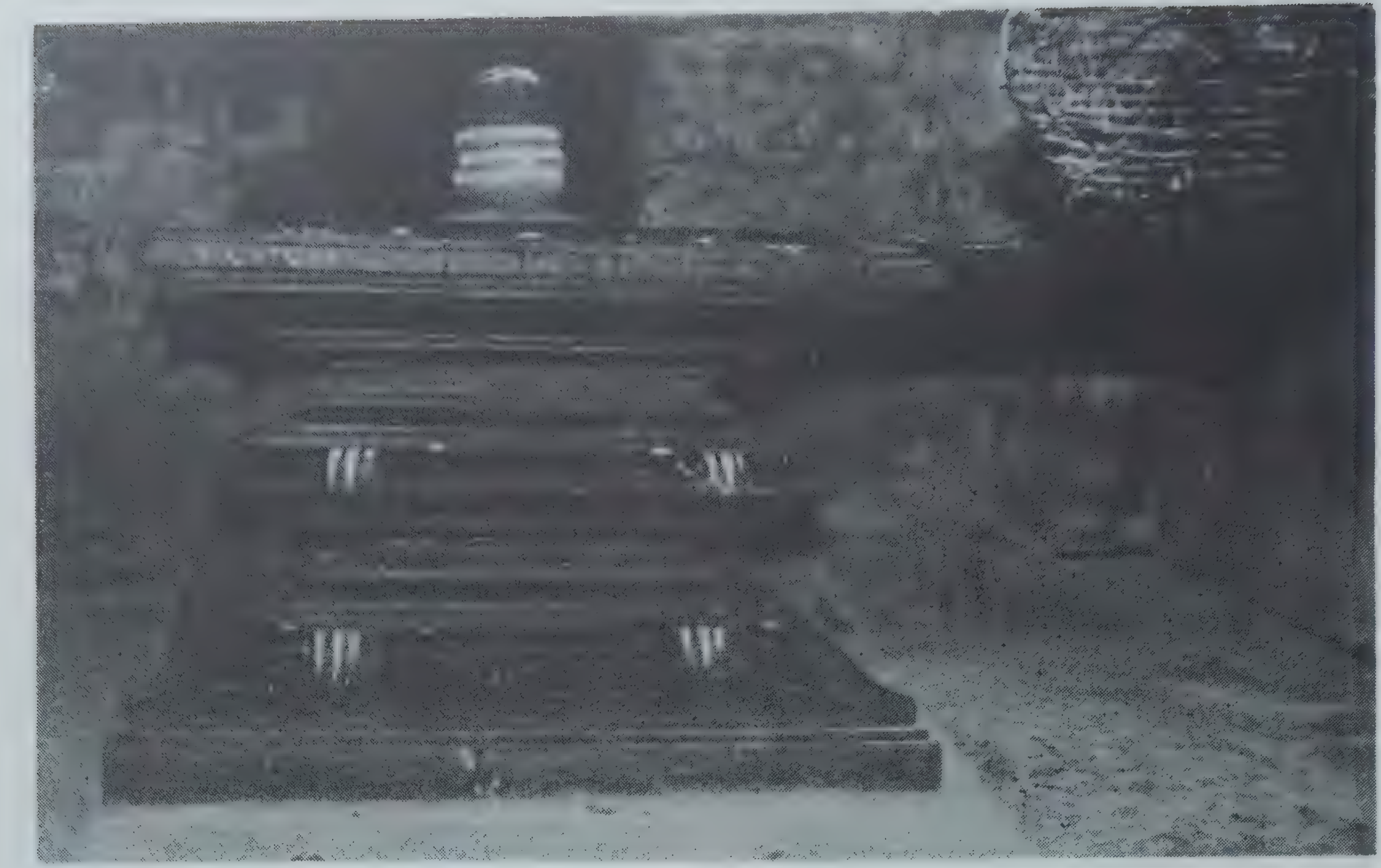
195. West *Antarāḷa,* Door.



196. *Sabhāmanṭapa,* Ceiling.

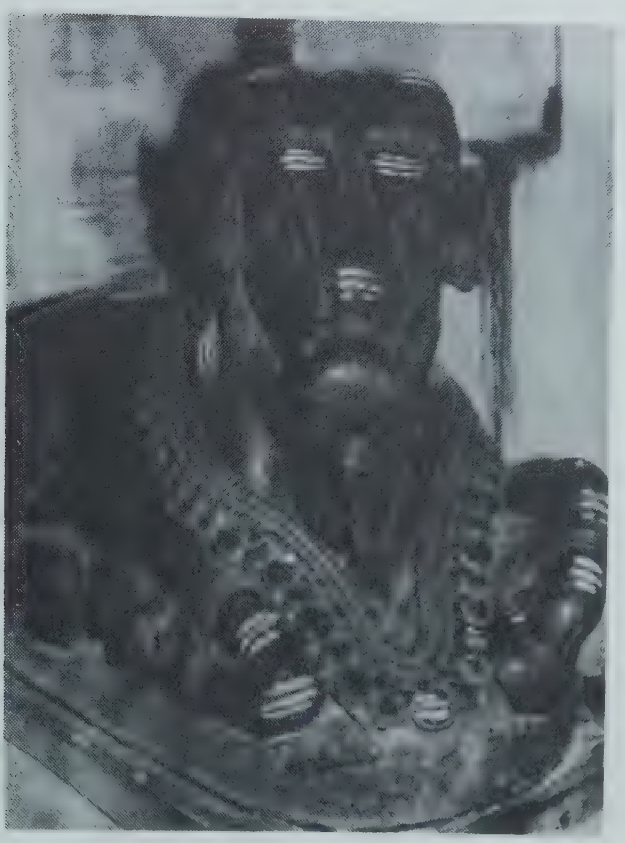


197. West *Garbhagṛiha,* Ceiling.

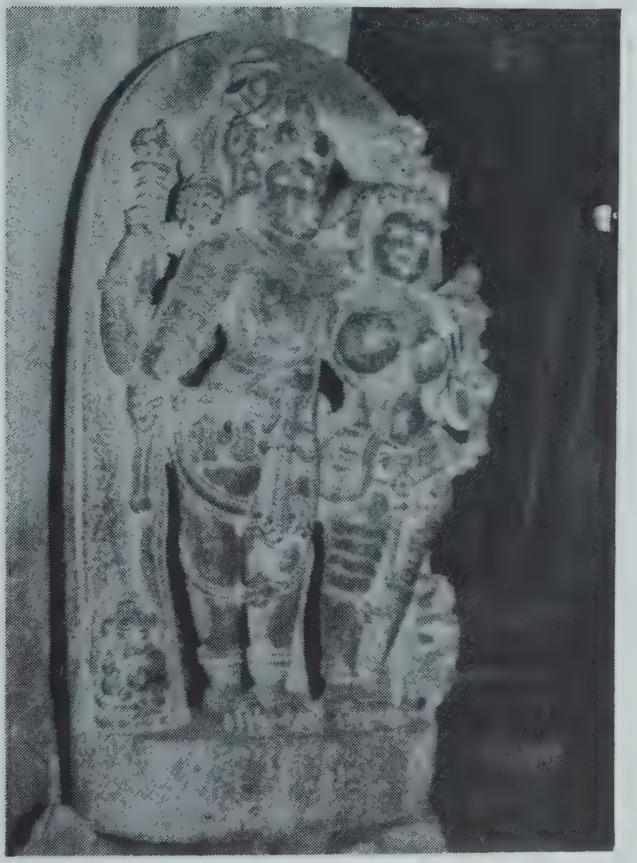


198. West *Garbhagṛiha,* Linga.

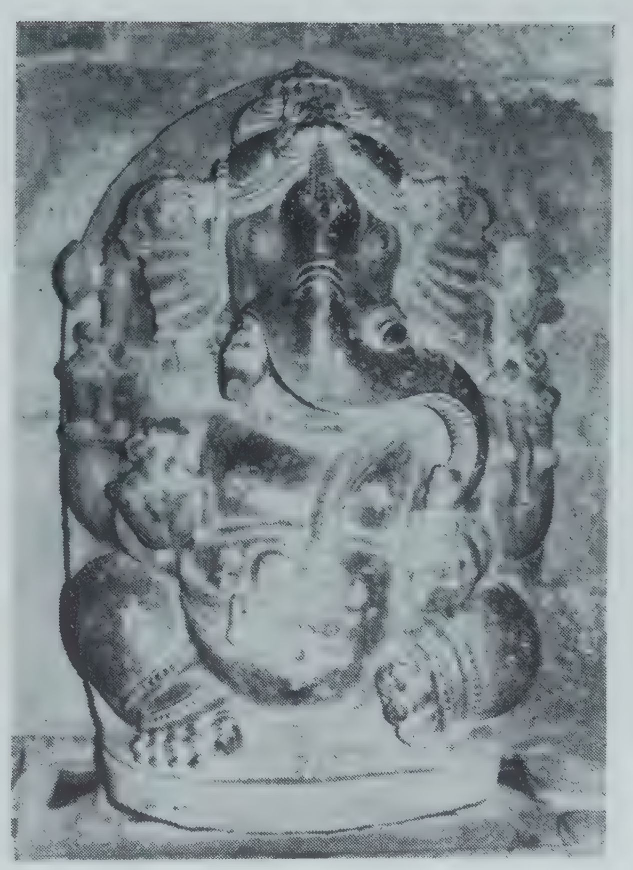
199. Saptamatrika.



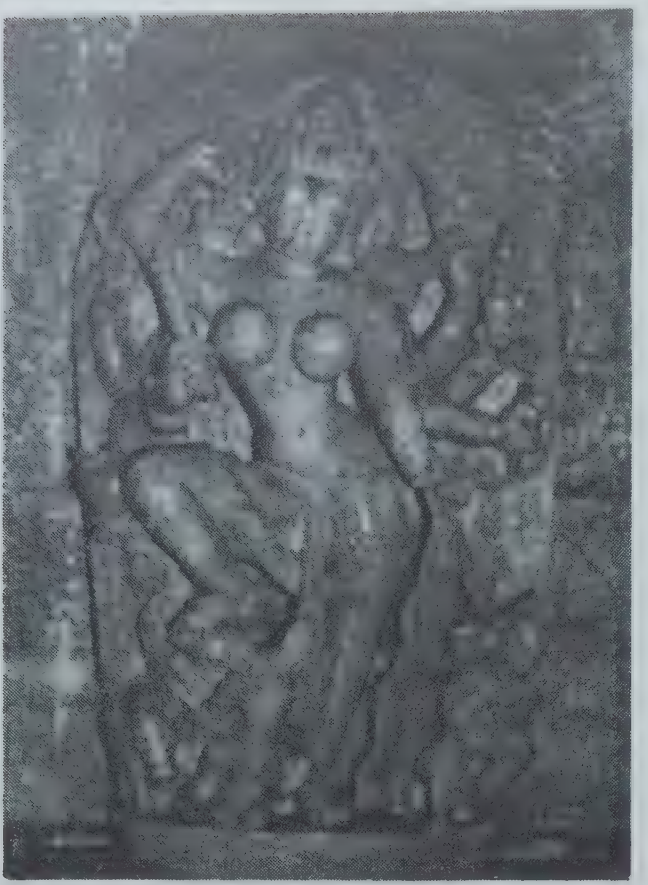
200. Nandi.



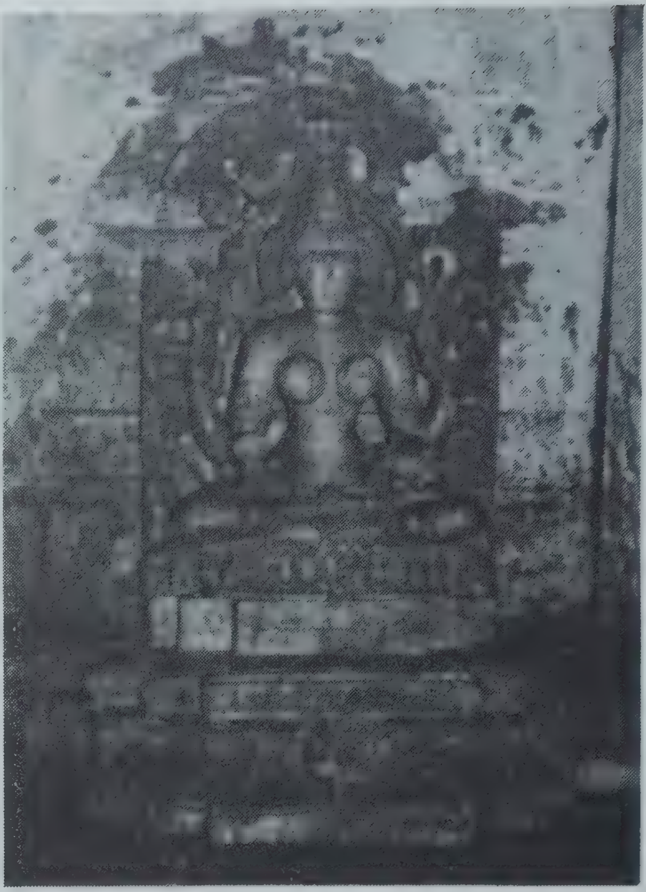
201. Alingana Chandrasekharamurti.



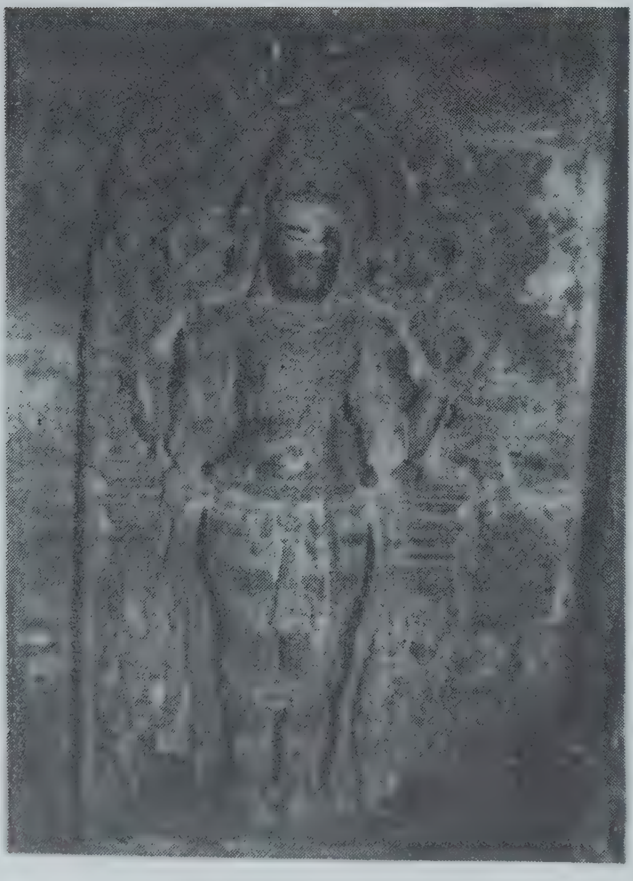
202. Ganesha.



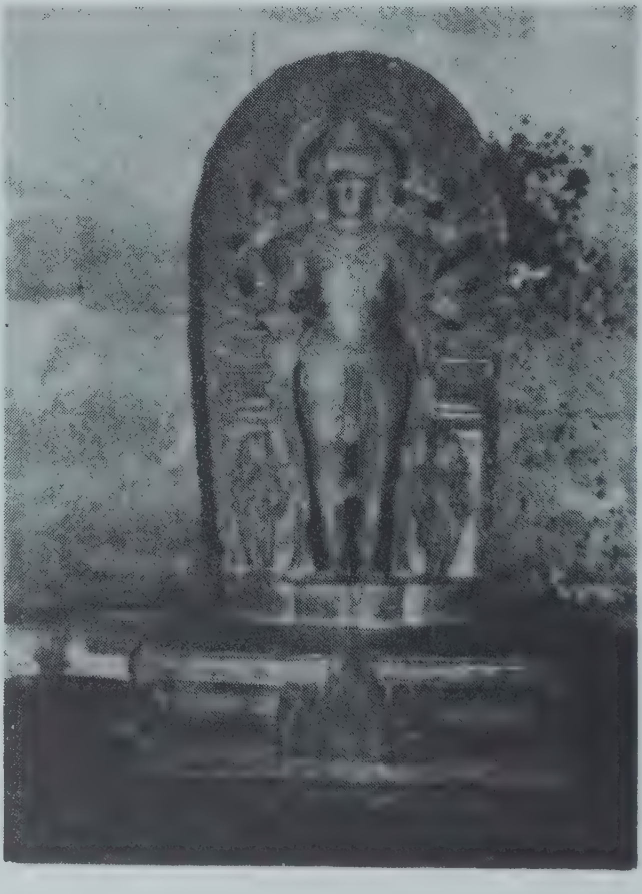
203. Mahishasuramardini.



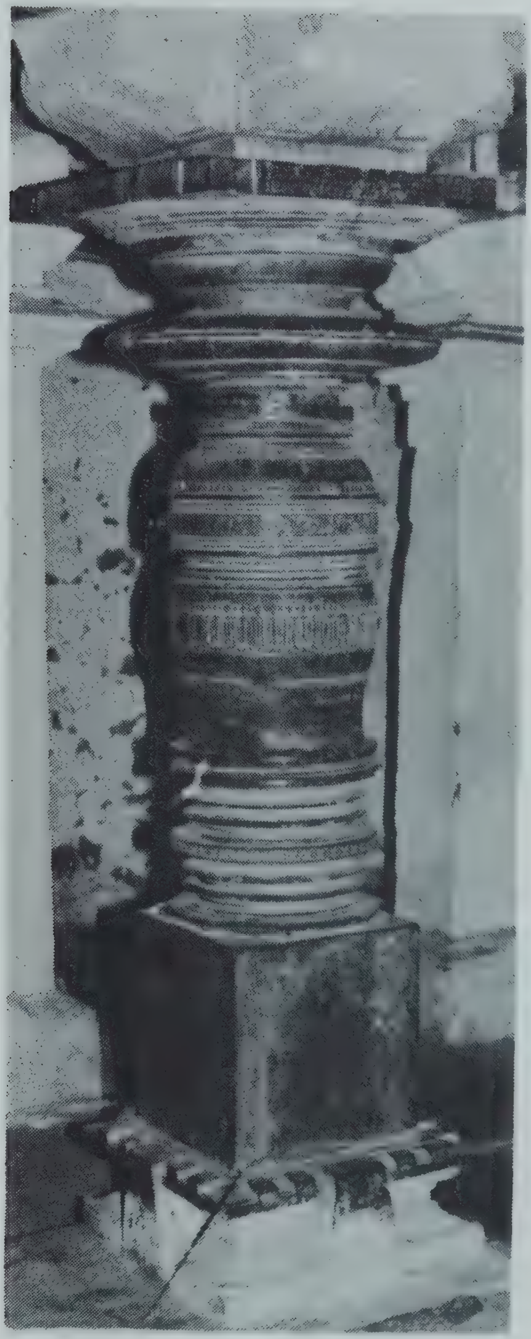
204. Sarasvati.



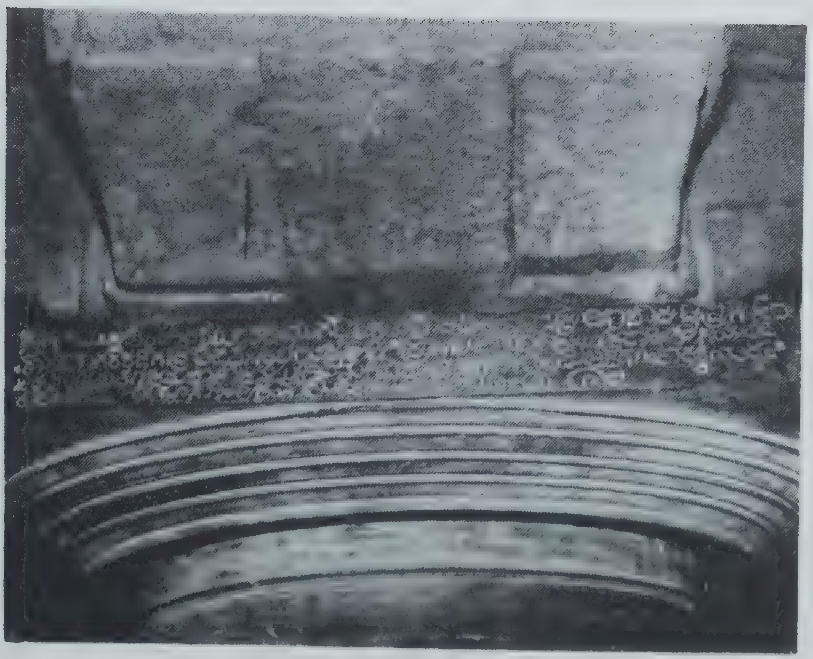
205. Kesava.



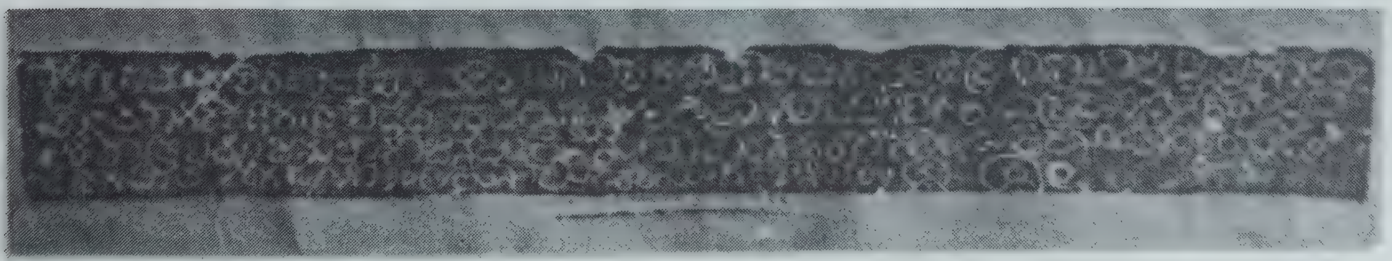
206. Surya.



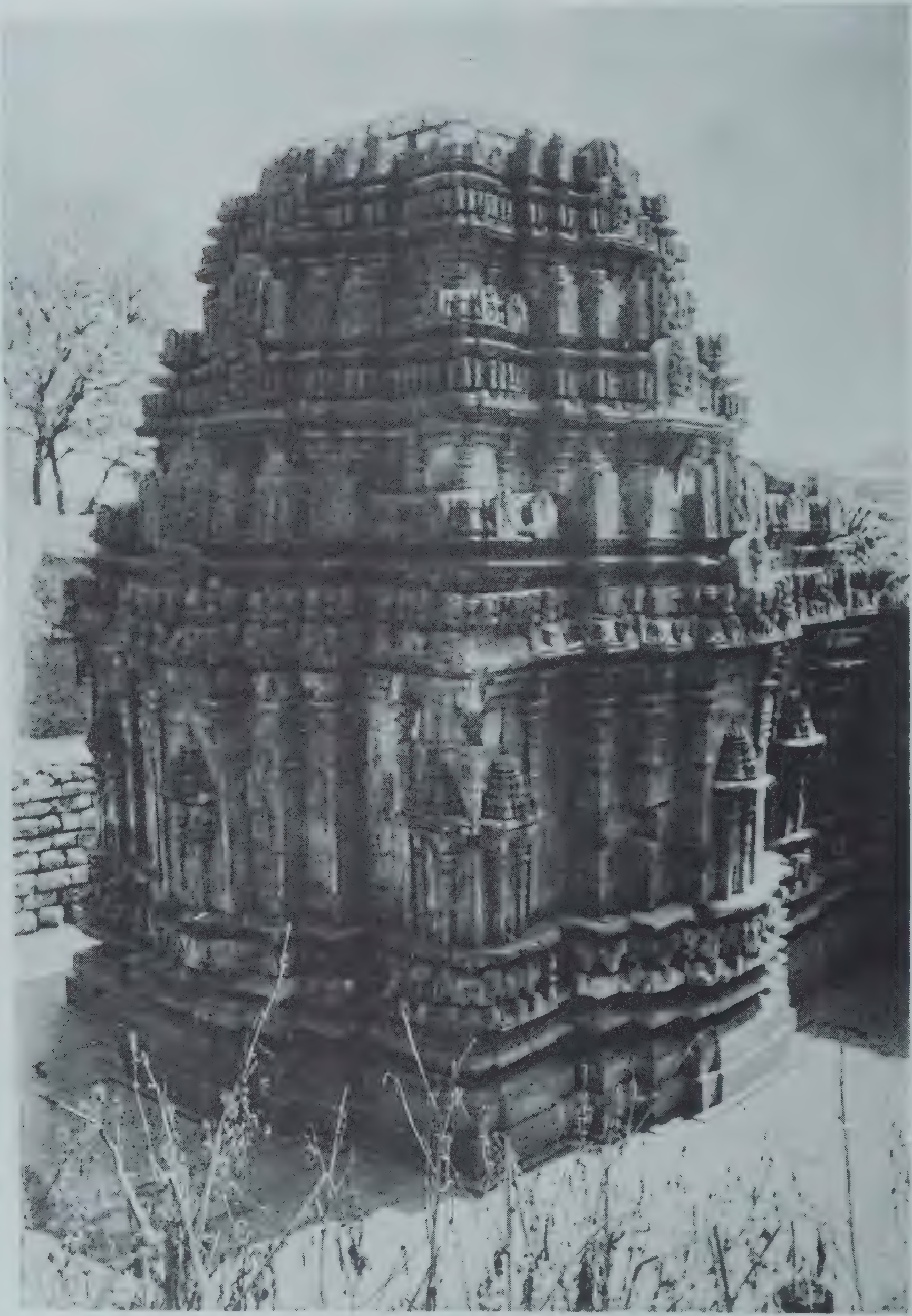
207. Pillar.



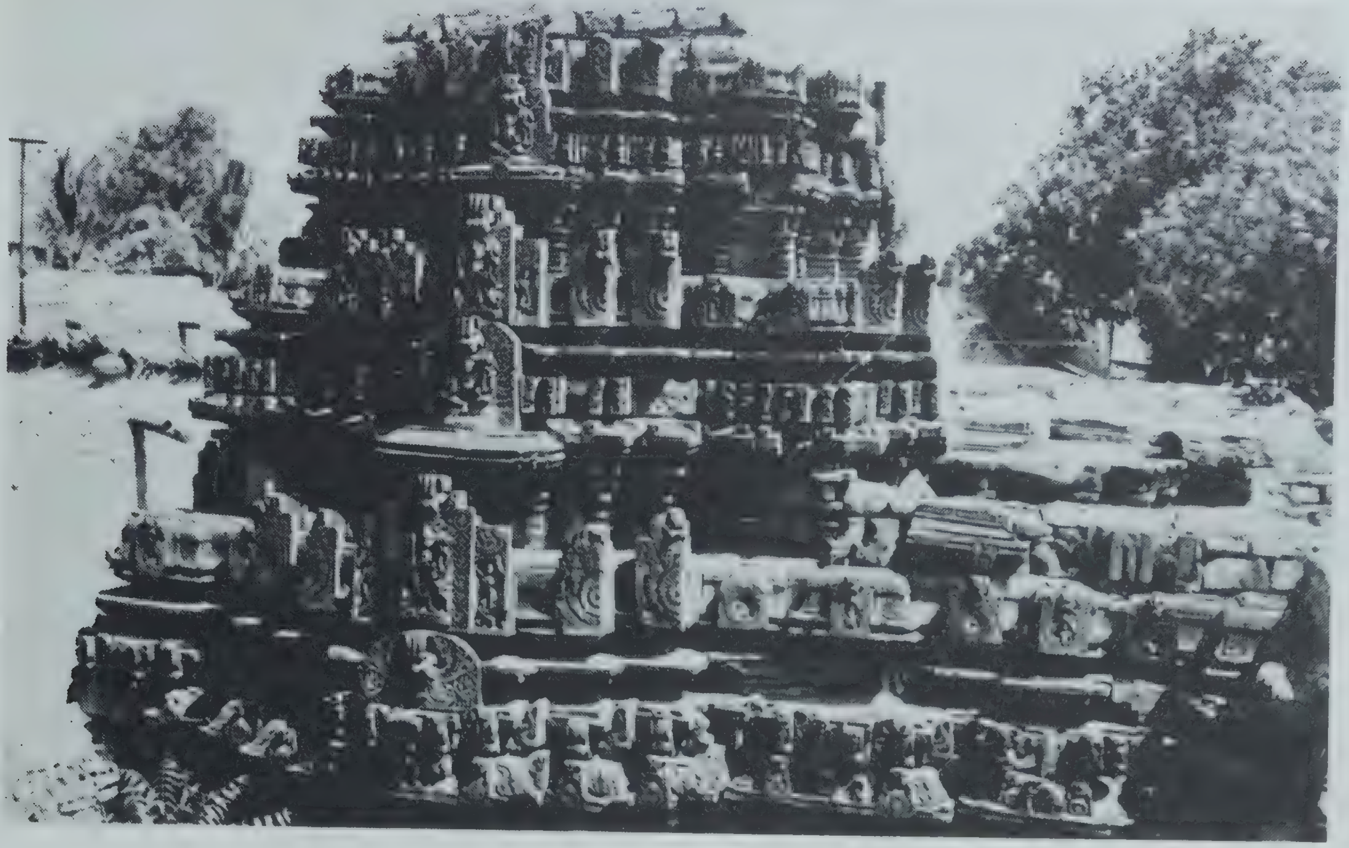
208. Inscription on Pillar.



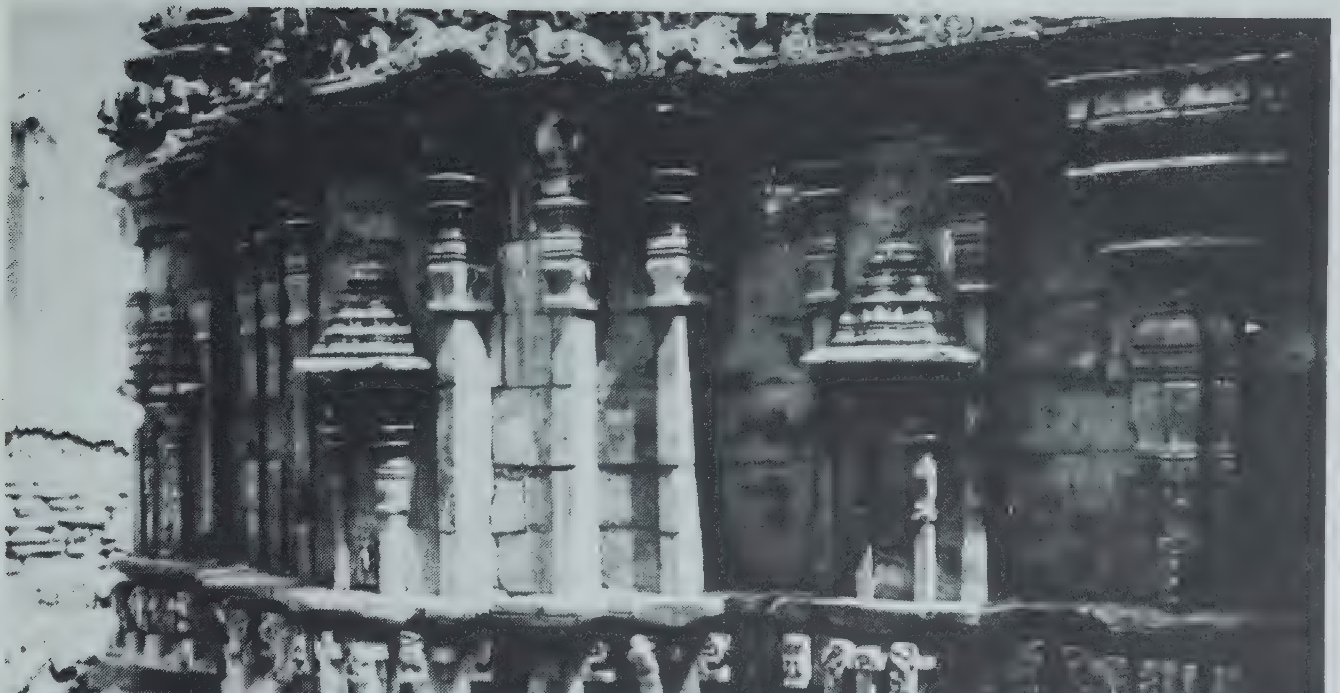
209. Impression of Inscription.



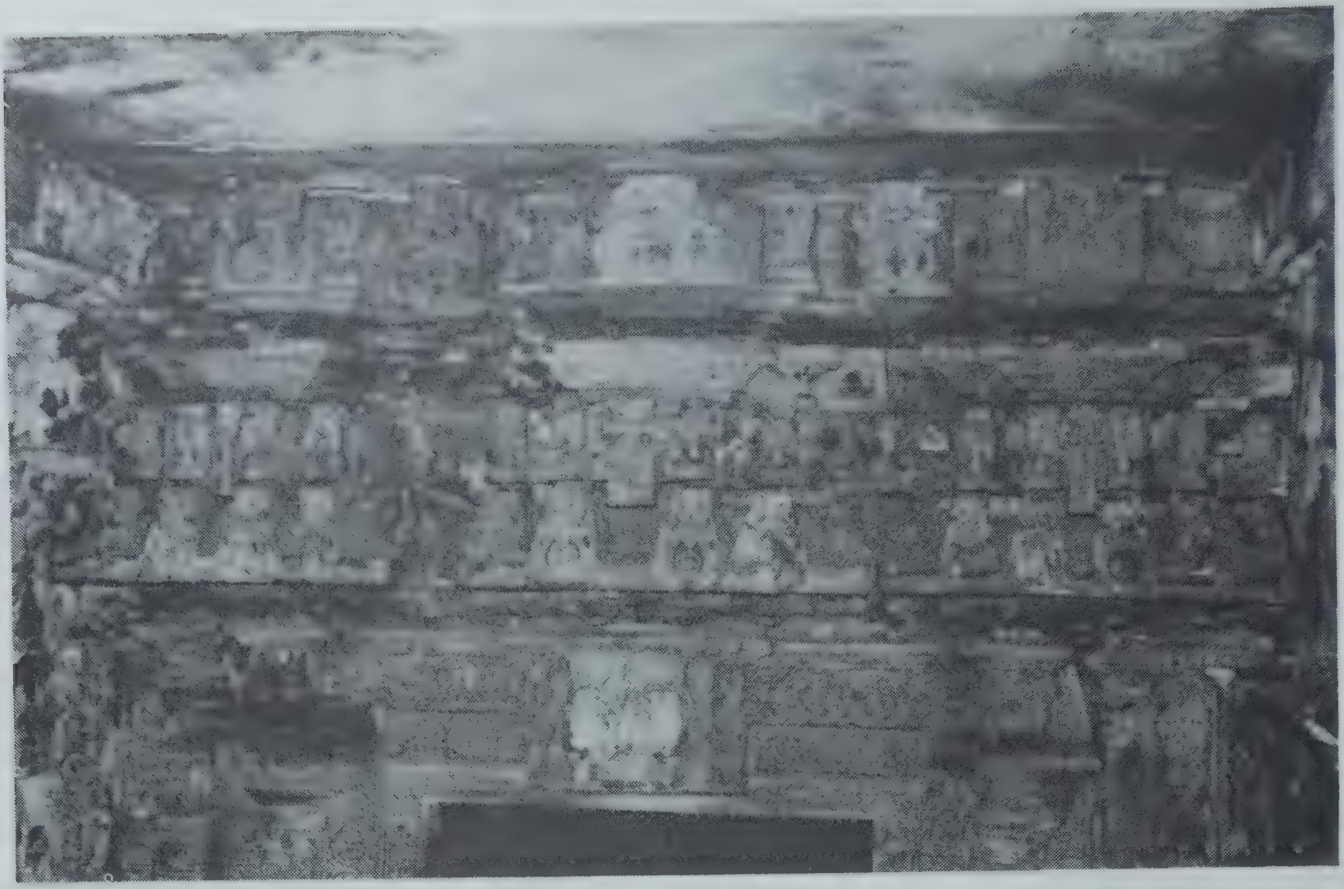
210. *Garbhagṛiha* with Superstructure.



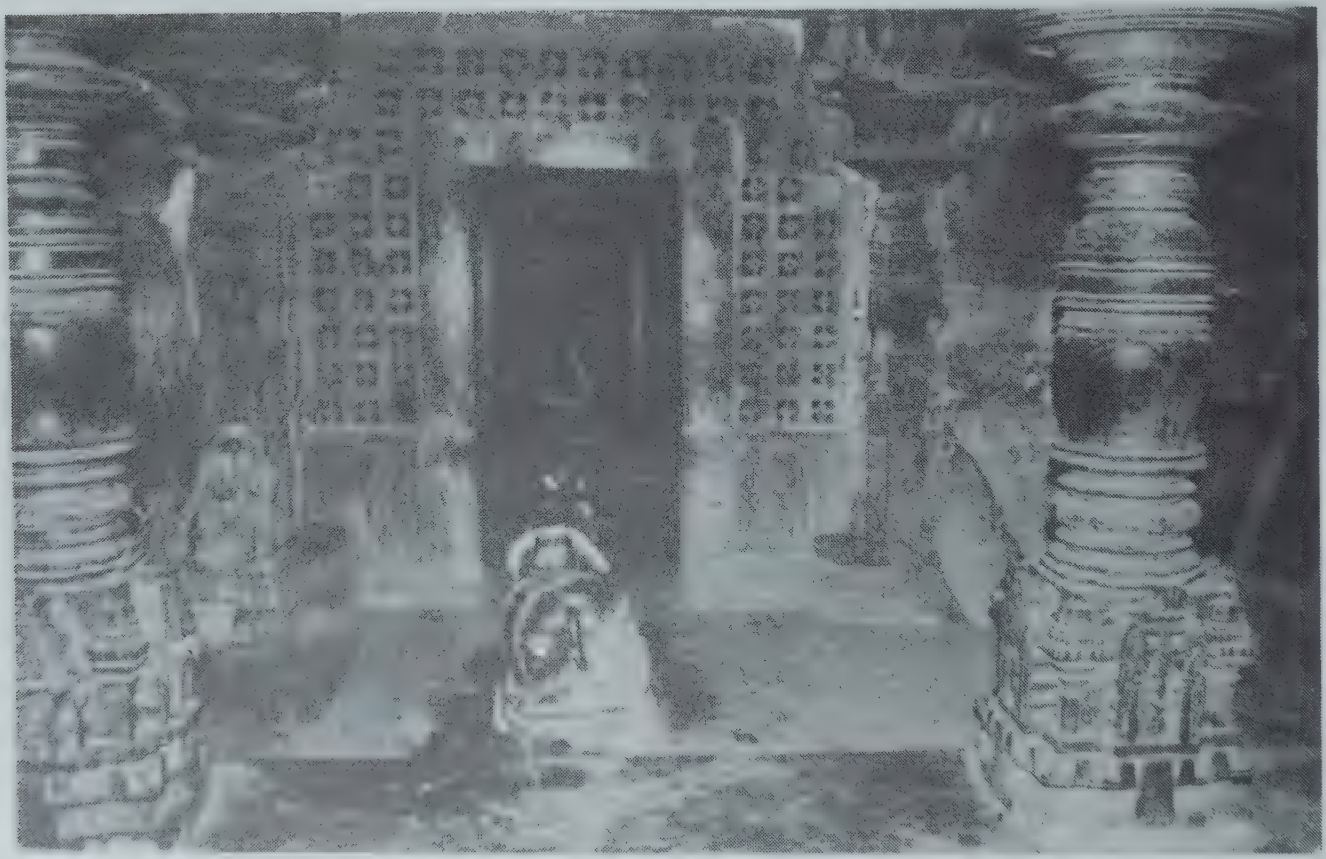
211. Superstructure.



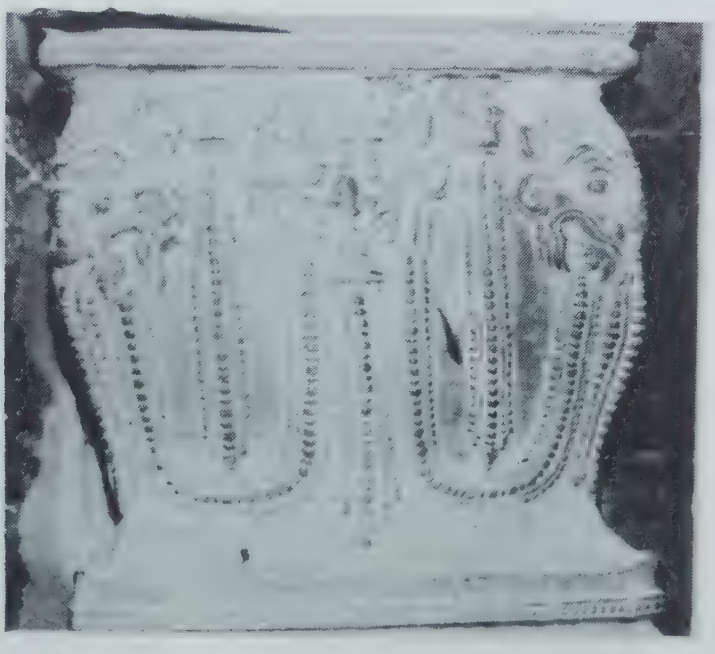
212. Wall.



213. *Sabhāmaṇṭapa*, East Door.

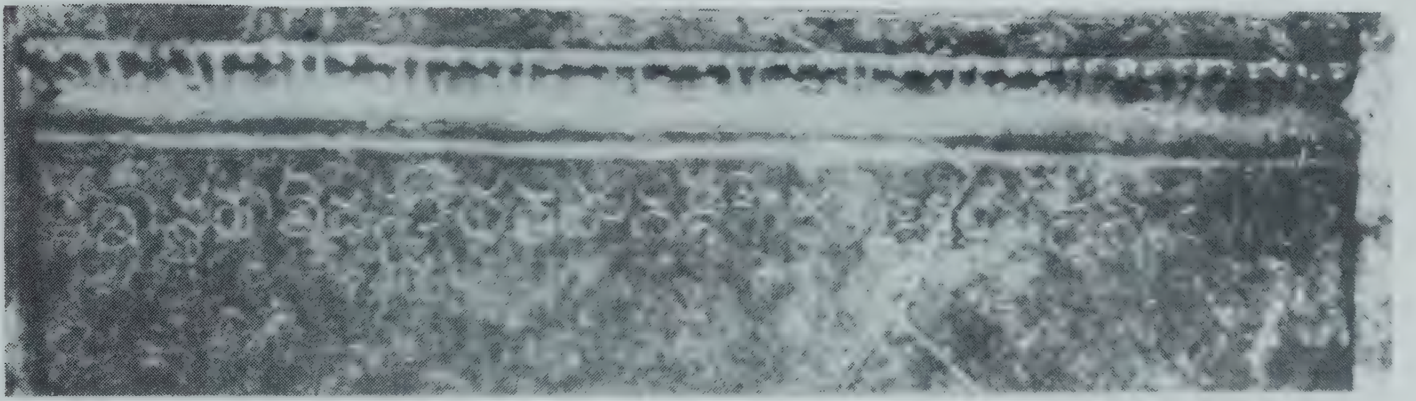


214. *Sabhāmaṇṭapa*, Interior.

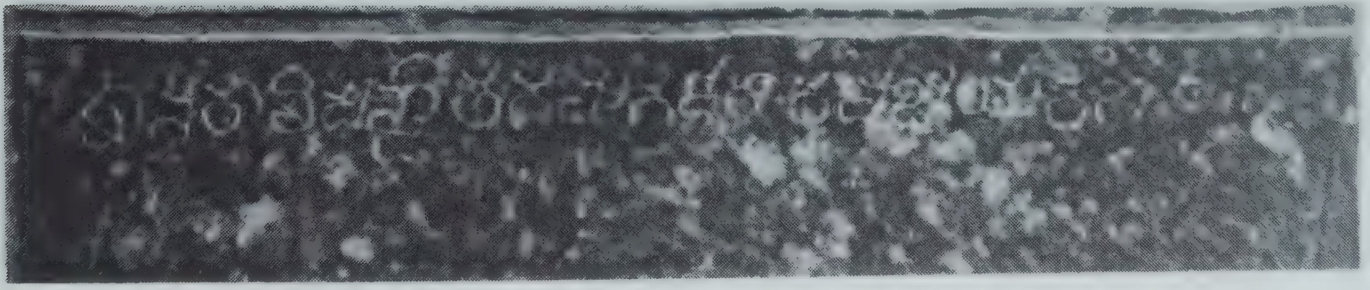


216. *Sabhamanṭapa,* Decoration on Pilaster.

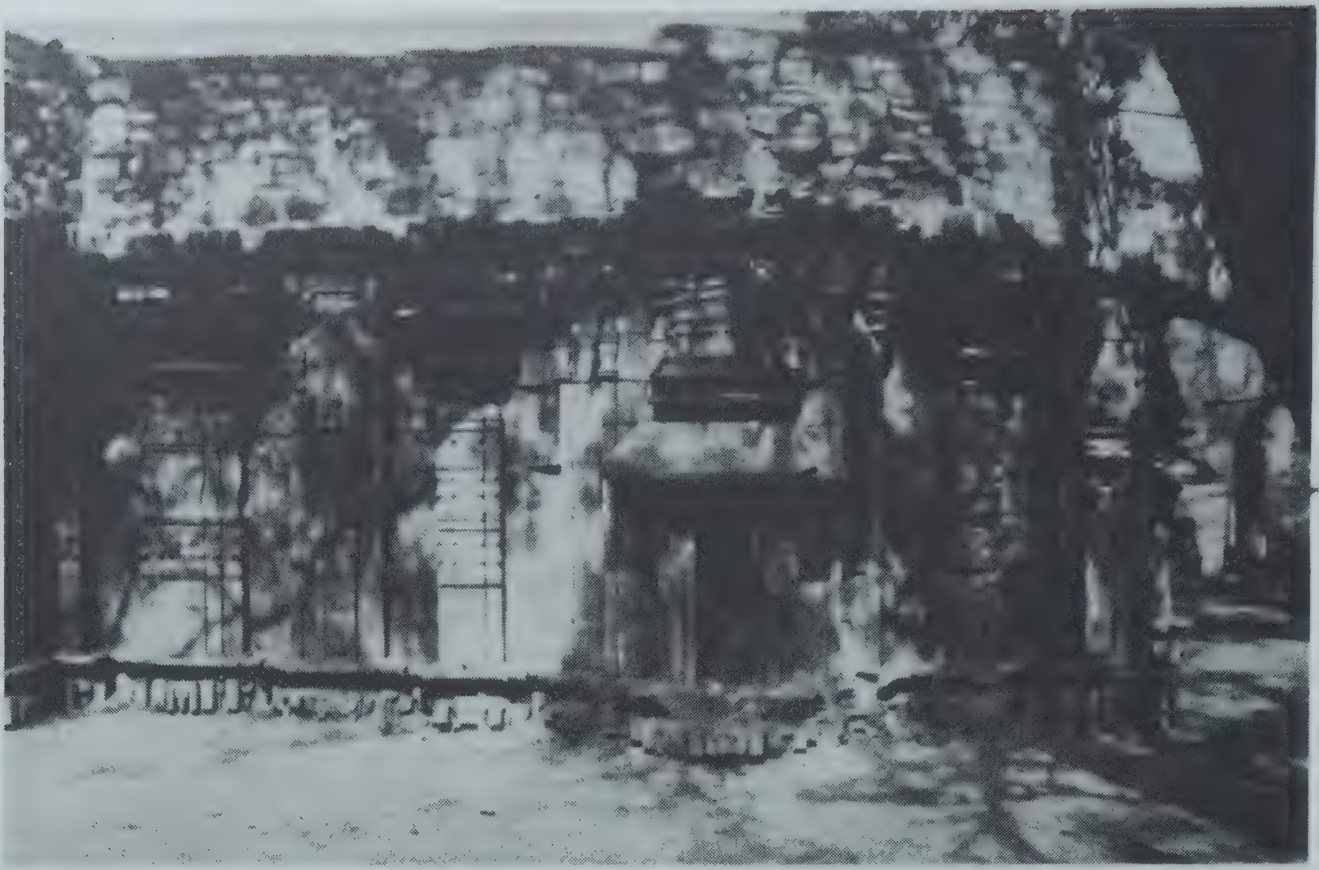
215. *Sabhāmanṭapa,* Pilaster.



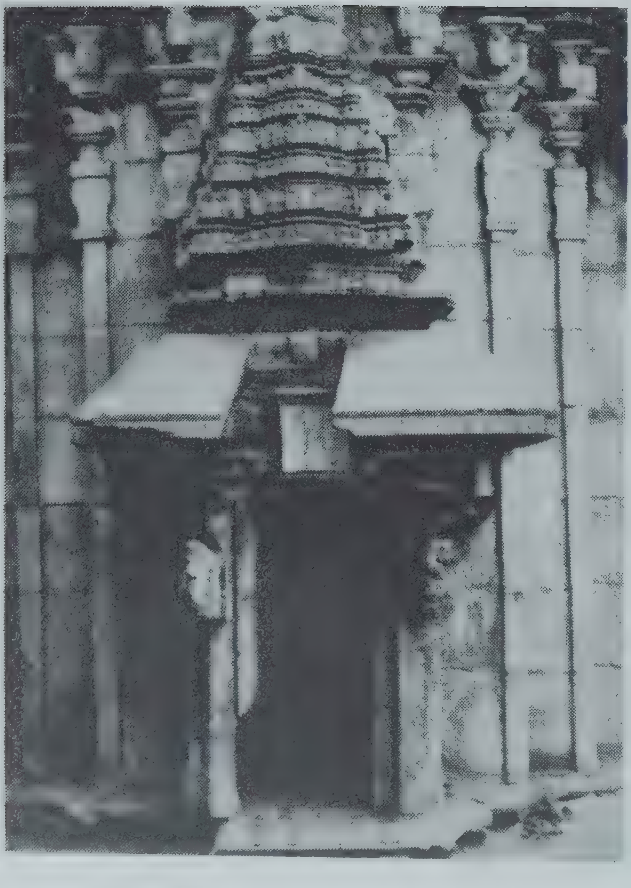
217. *Sabhāmanṭapa,* Inscription on Pilaster.



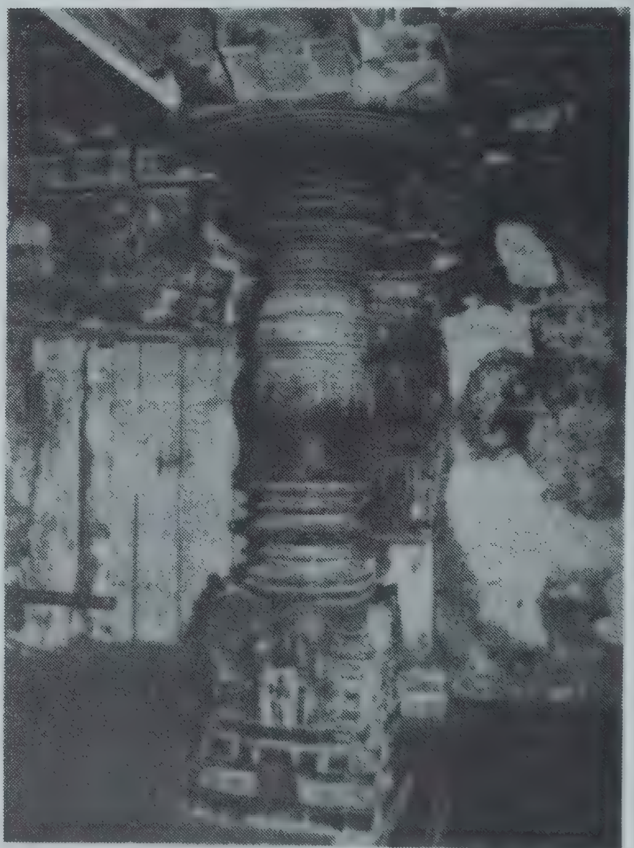
218. Impression of Inscription.



219. *Garbhagṛiha,* West wall.

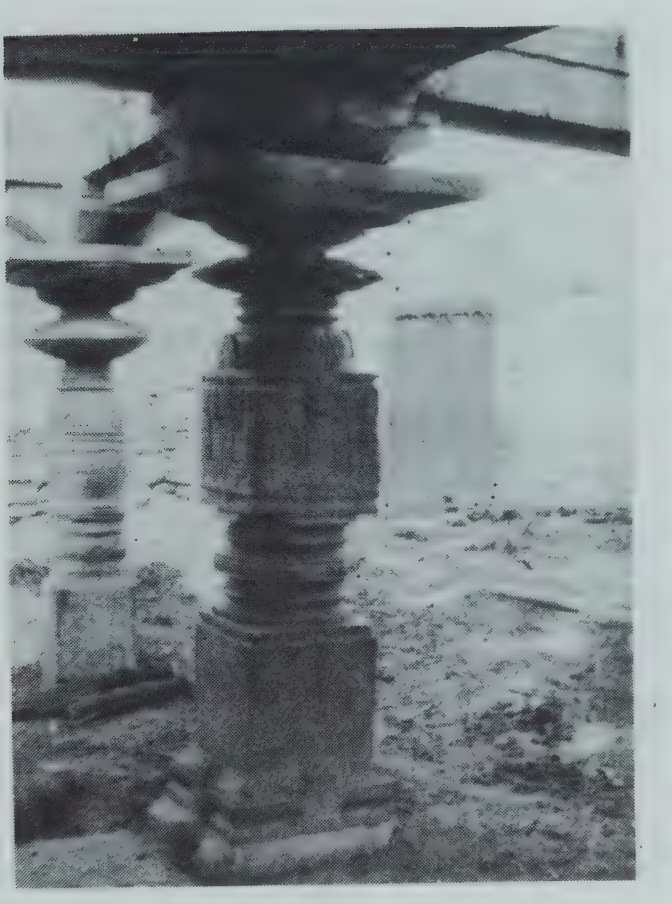


220. *Garbhagṛiha,* East Wall, Niche.



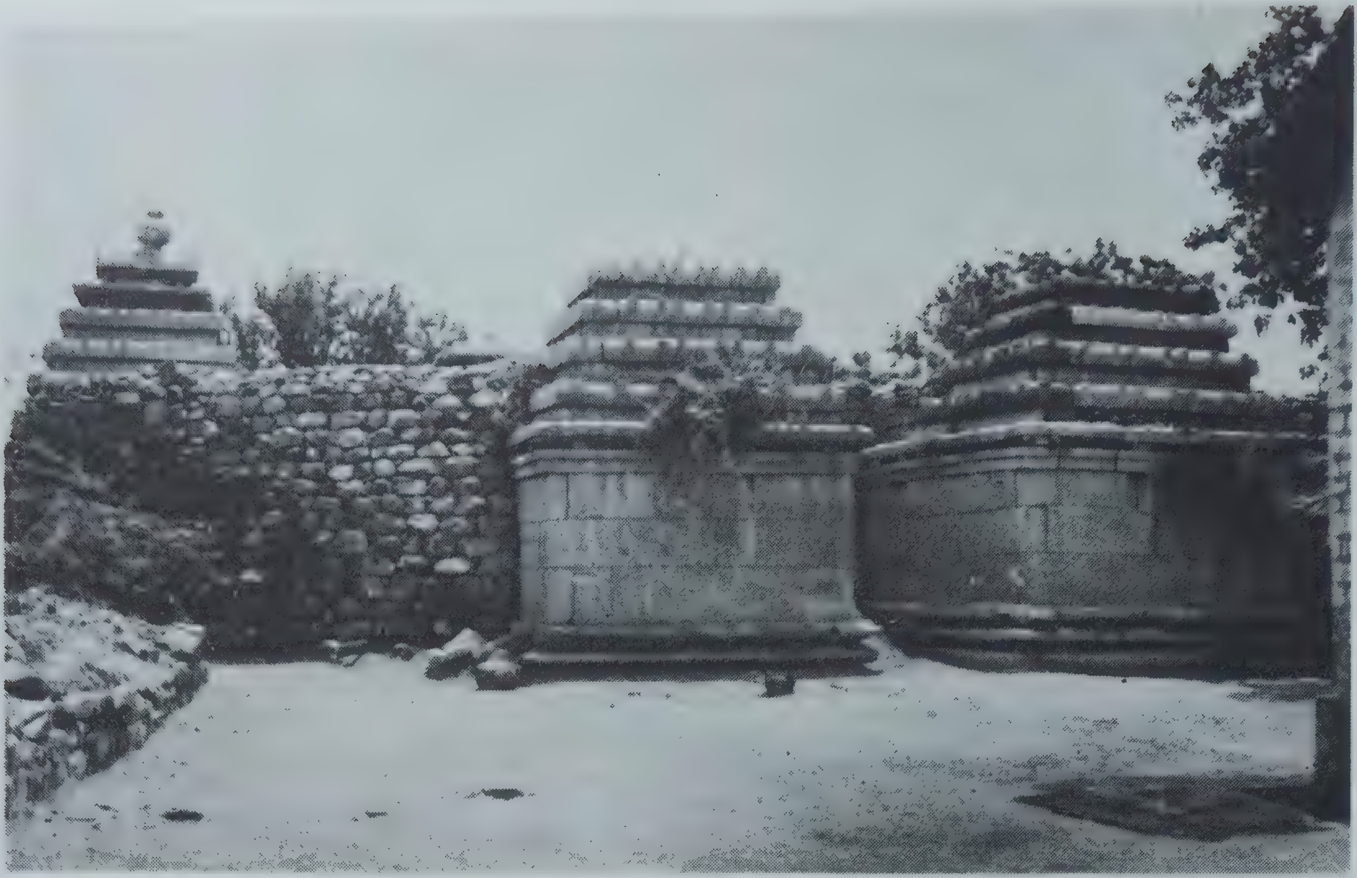
221. *Sabhāmanṭapa,* Pillar.

222. Ceiling.

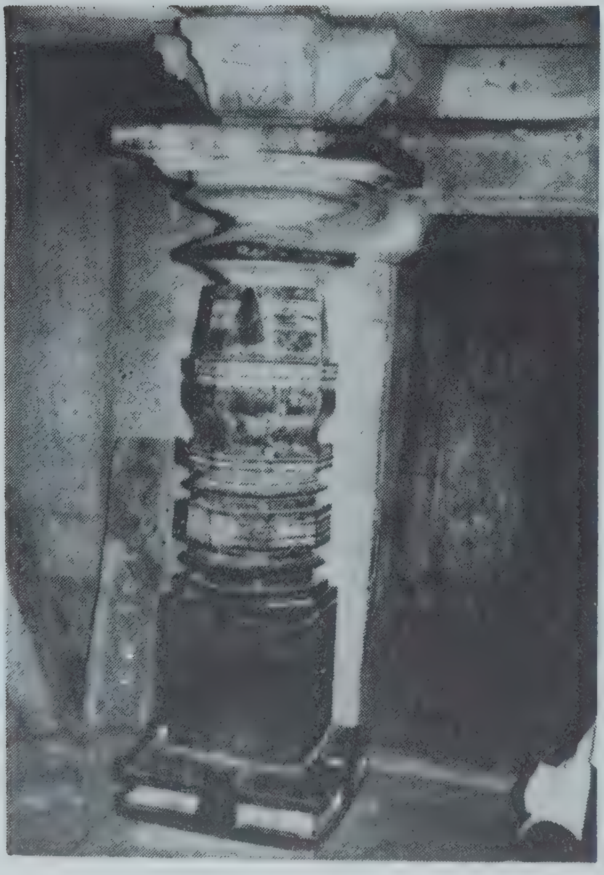


223. Pillar.

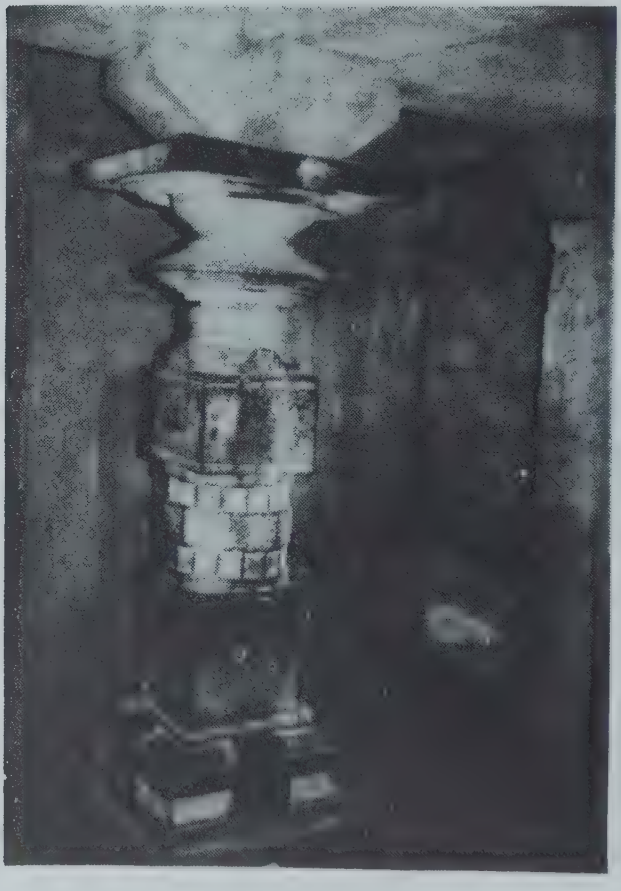
224. Decoration on Pillar.



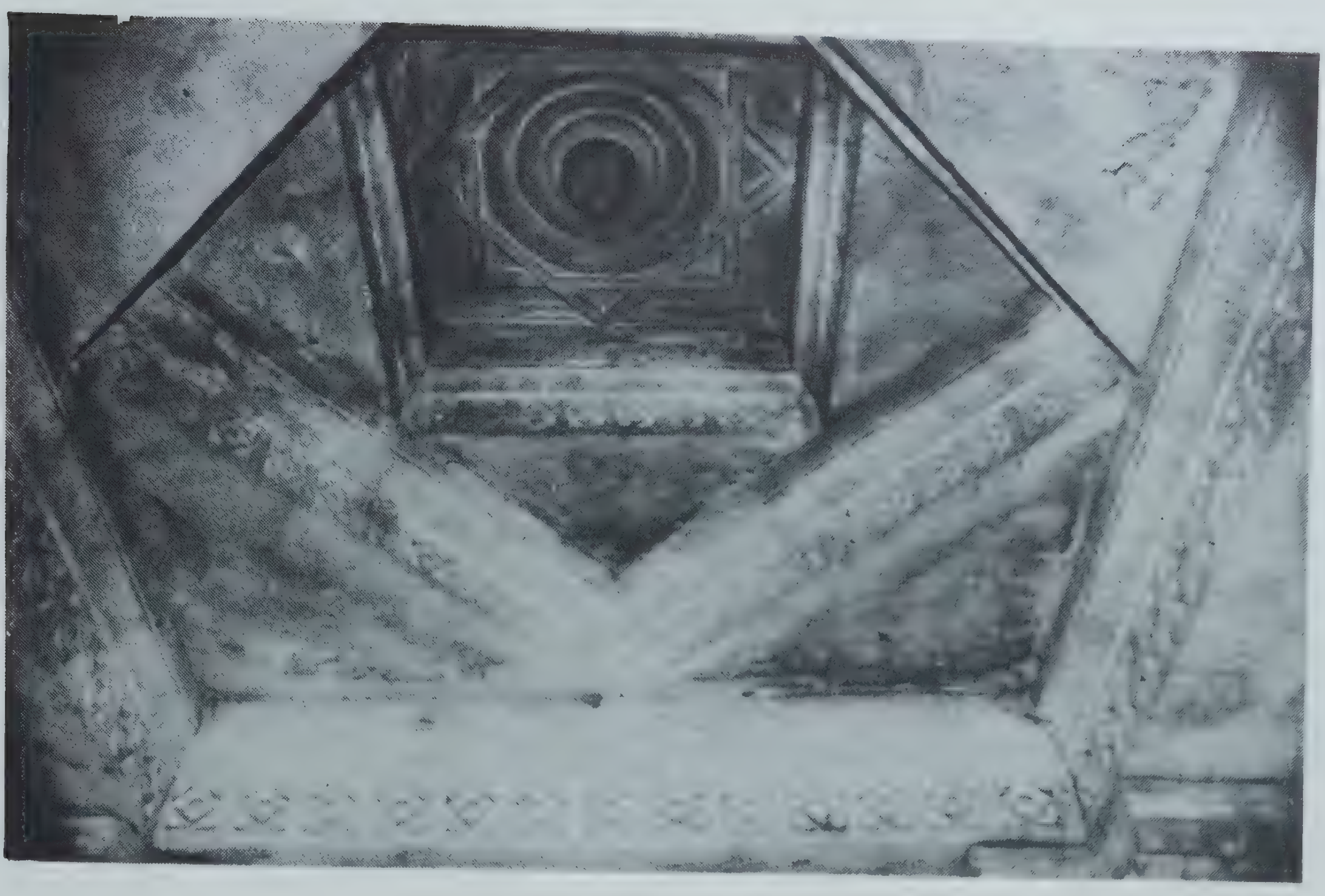
225. View from South.



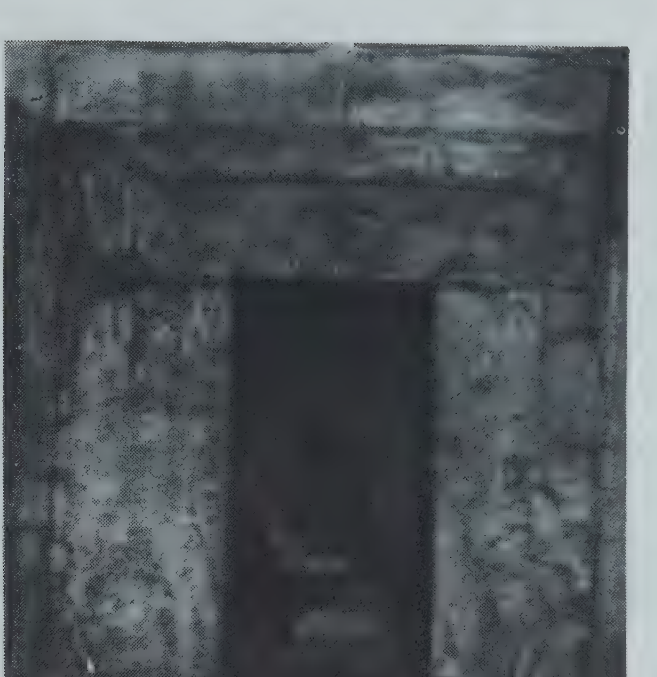
226. East *Sabhāmanṭapa*, Pillar.



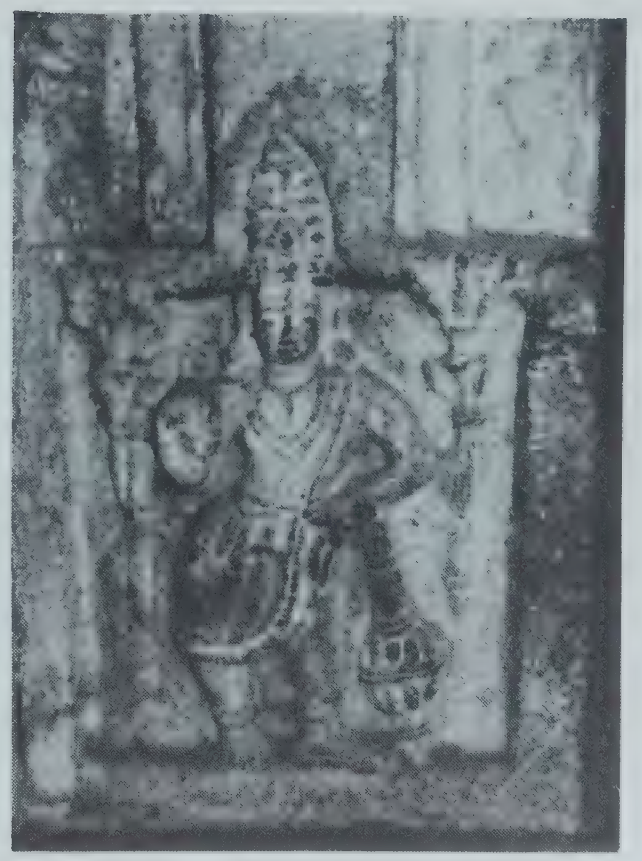
227. West *Sabhāmanṭapa*, Pillar.



228. East *Sabhāmanṭapa,* Ceiling.

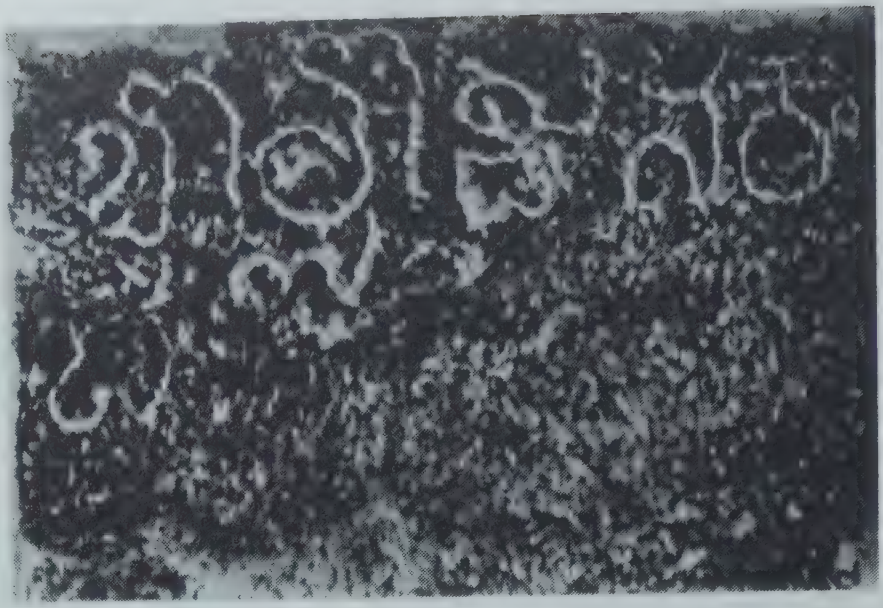


229. East *Sabhāmanṭapa,* South *Garbhagṛiha,* Door.

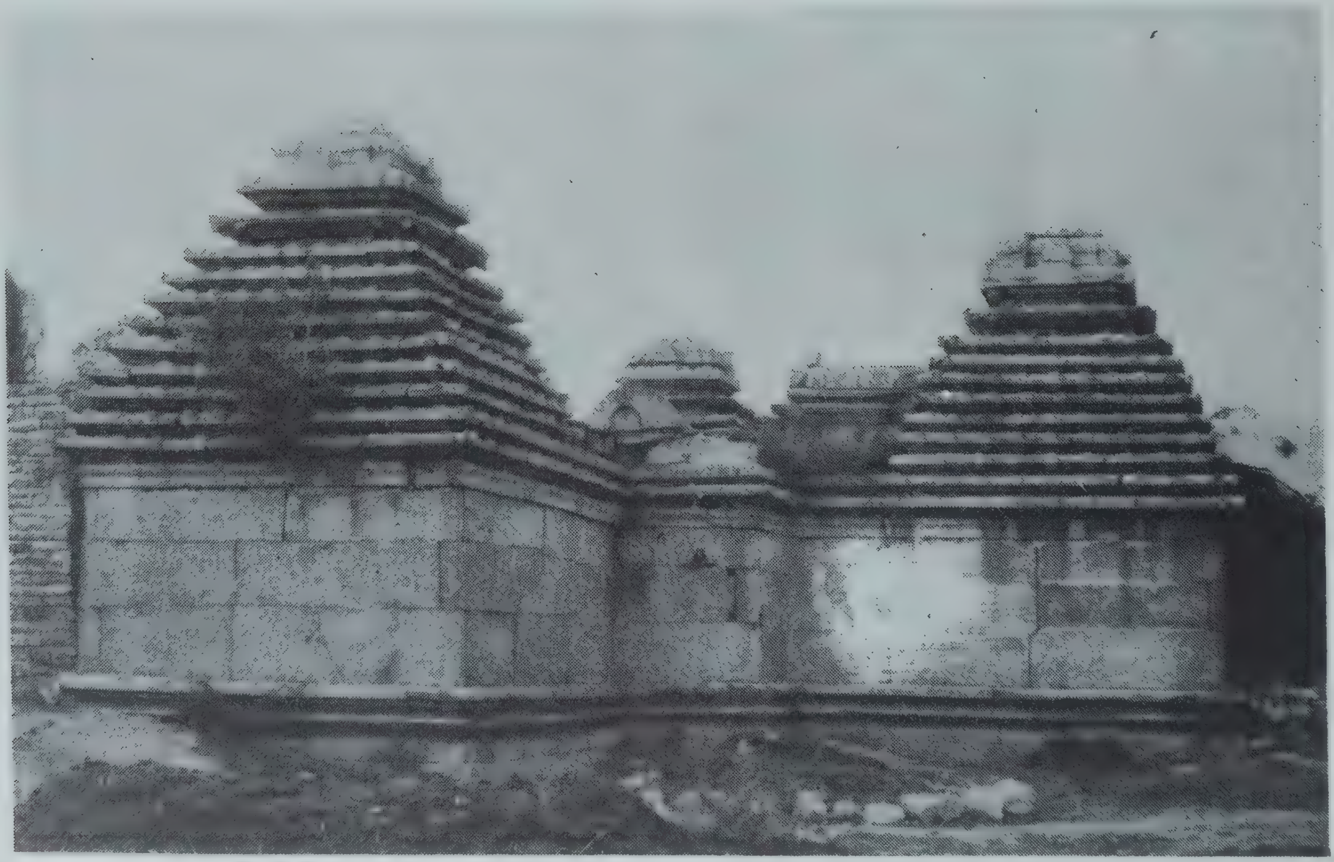


230. East *Garbhagṛiha* Door, *Dvārapāla.*

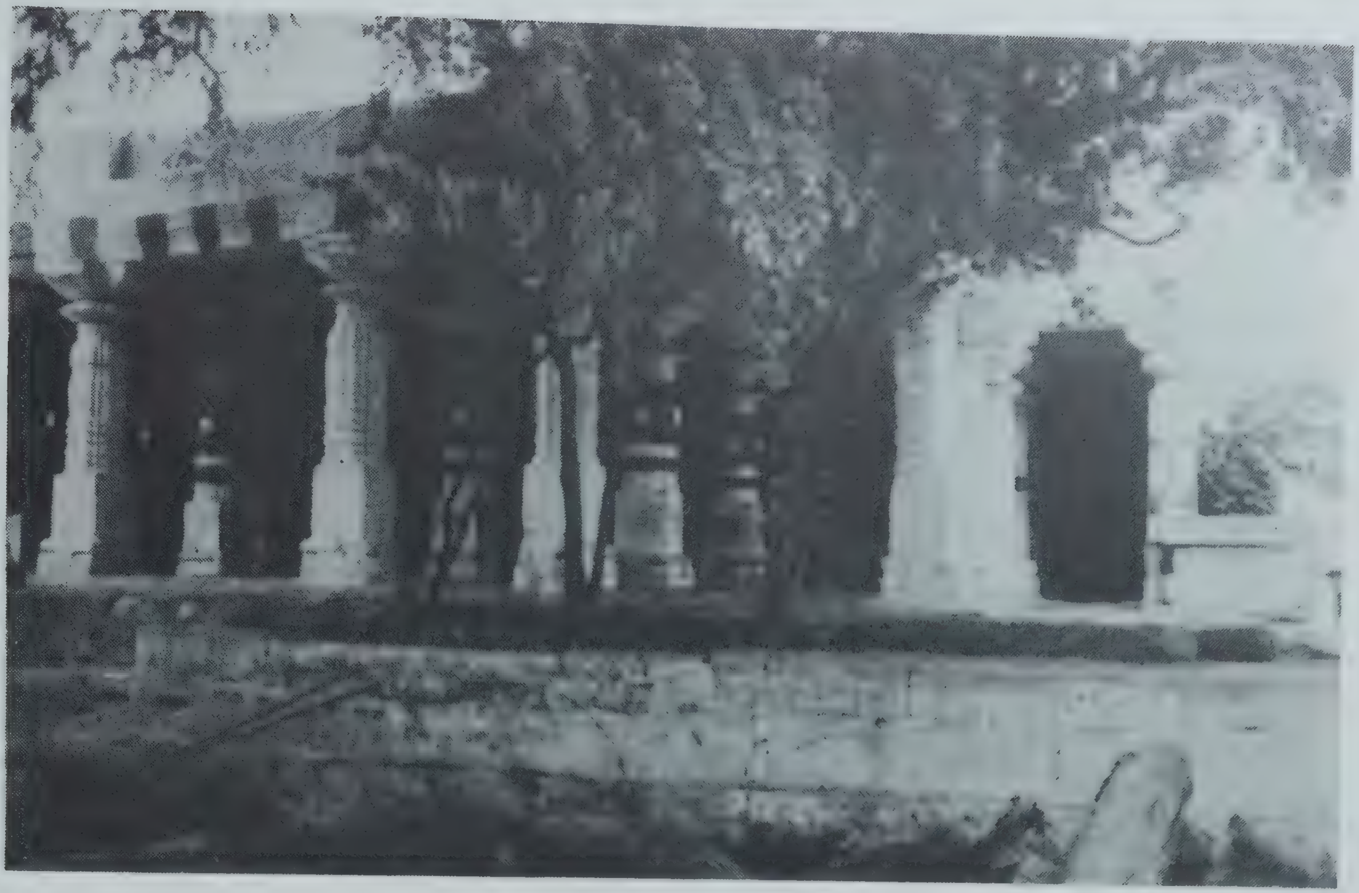
231. Pillar.



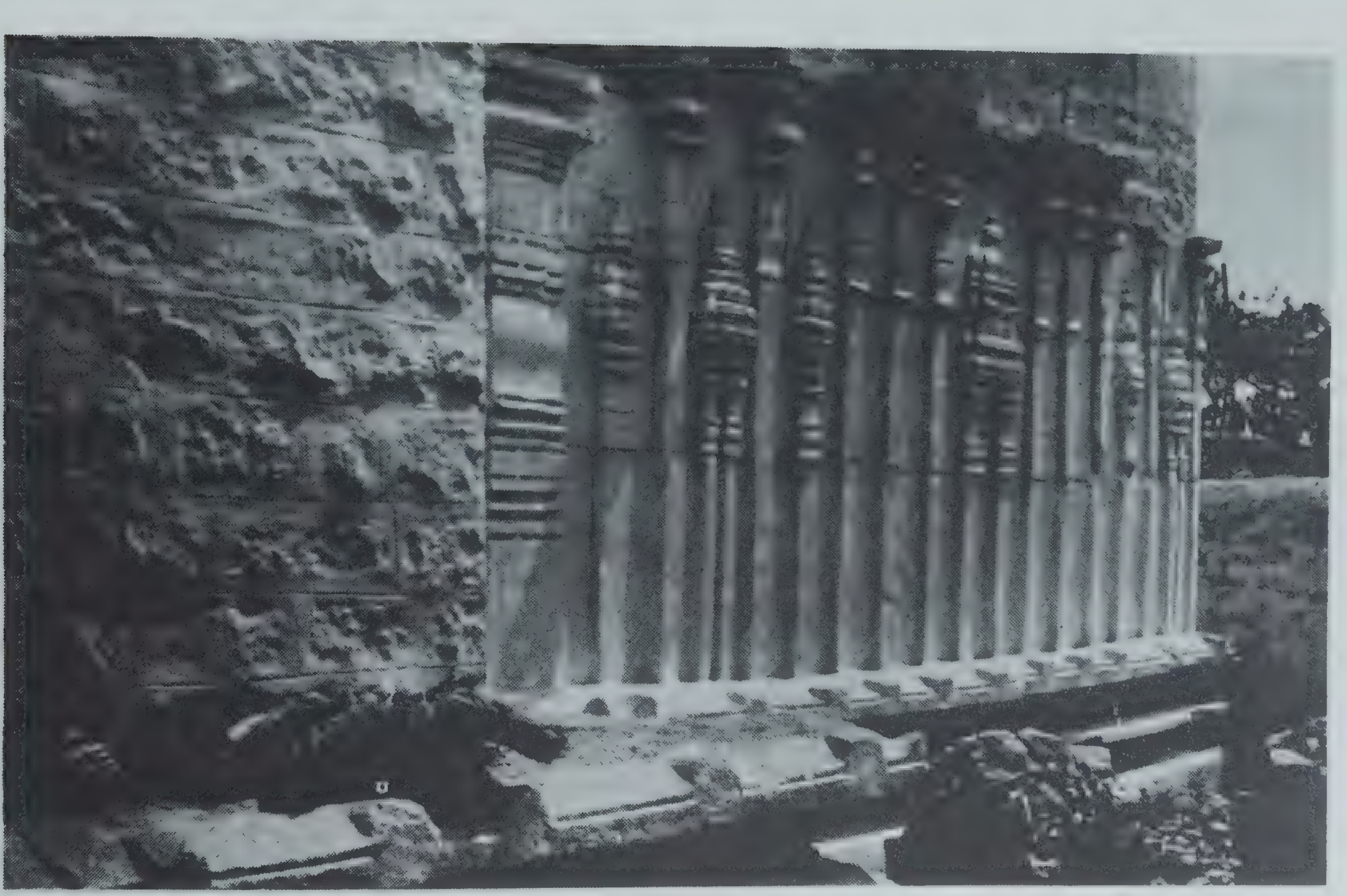
232. Inscription on Pillar.



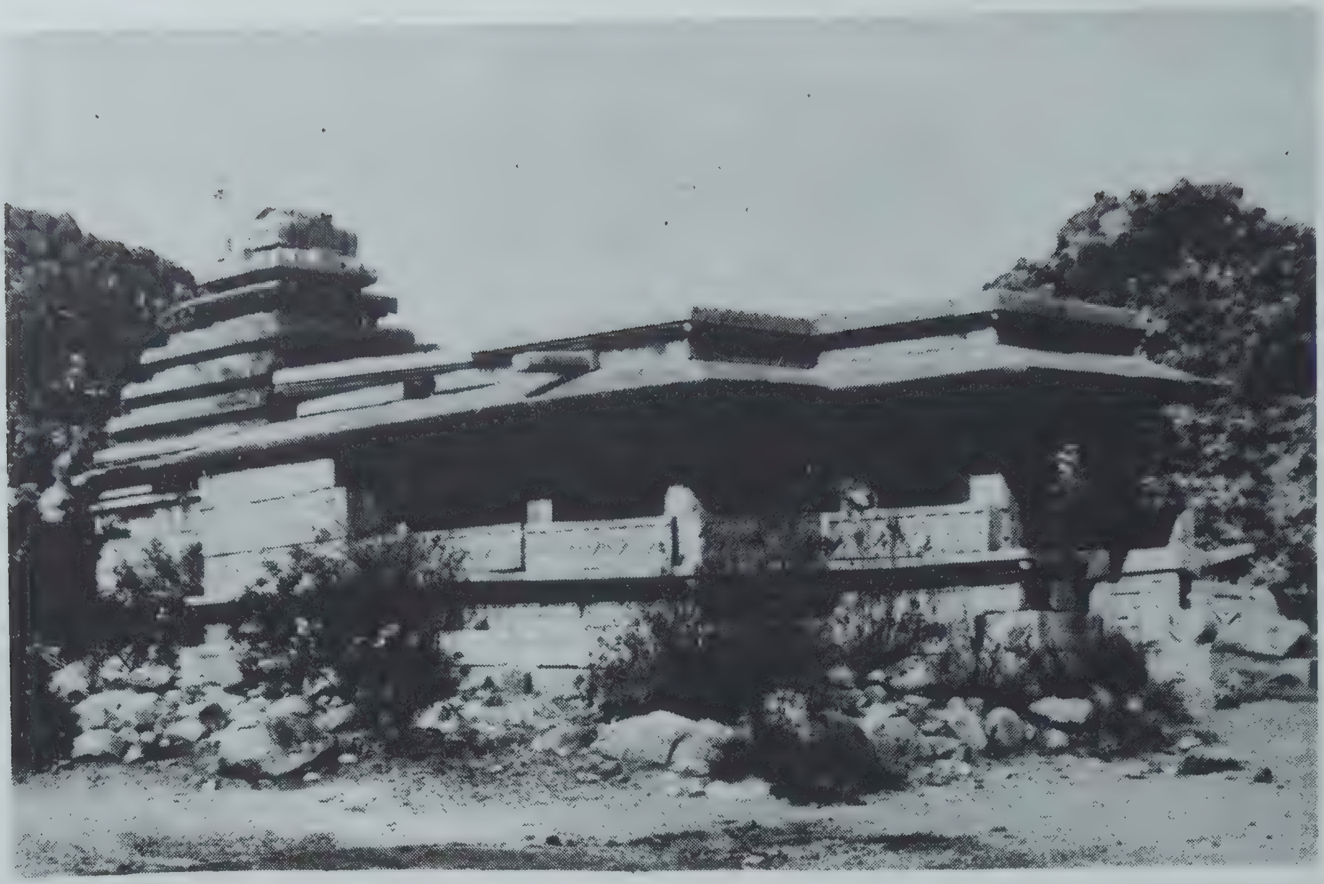
233. KOTTUR MURUKALLU-MATHA.



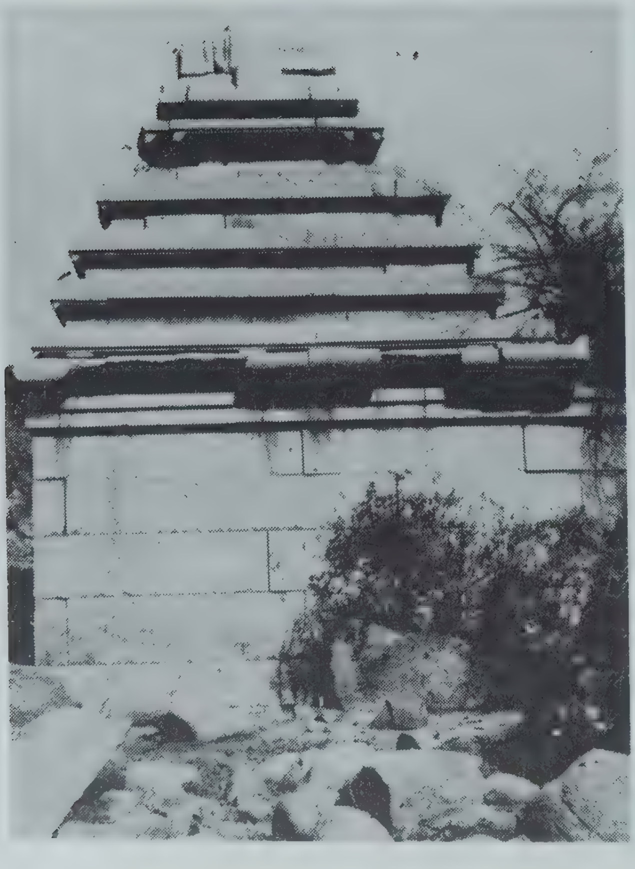
234. *Mahāmanṭapa.*



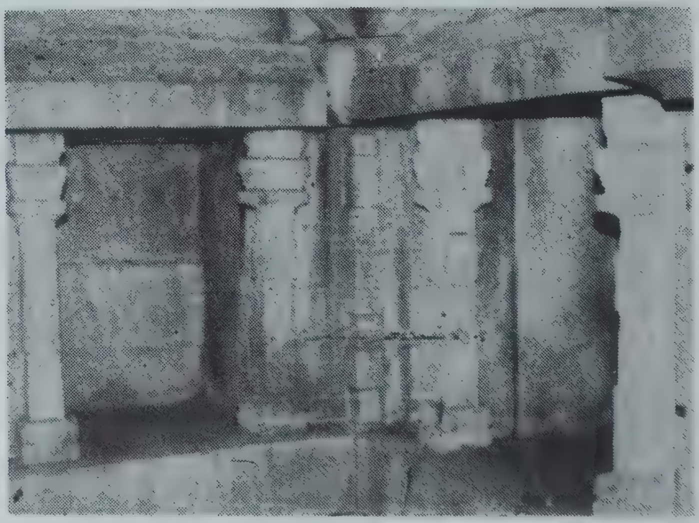
235. *Garbhagṛiha* Wall.



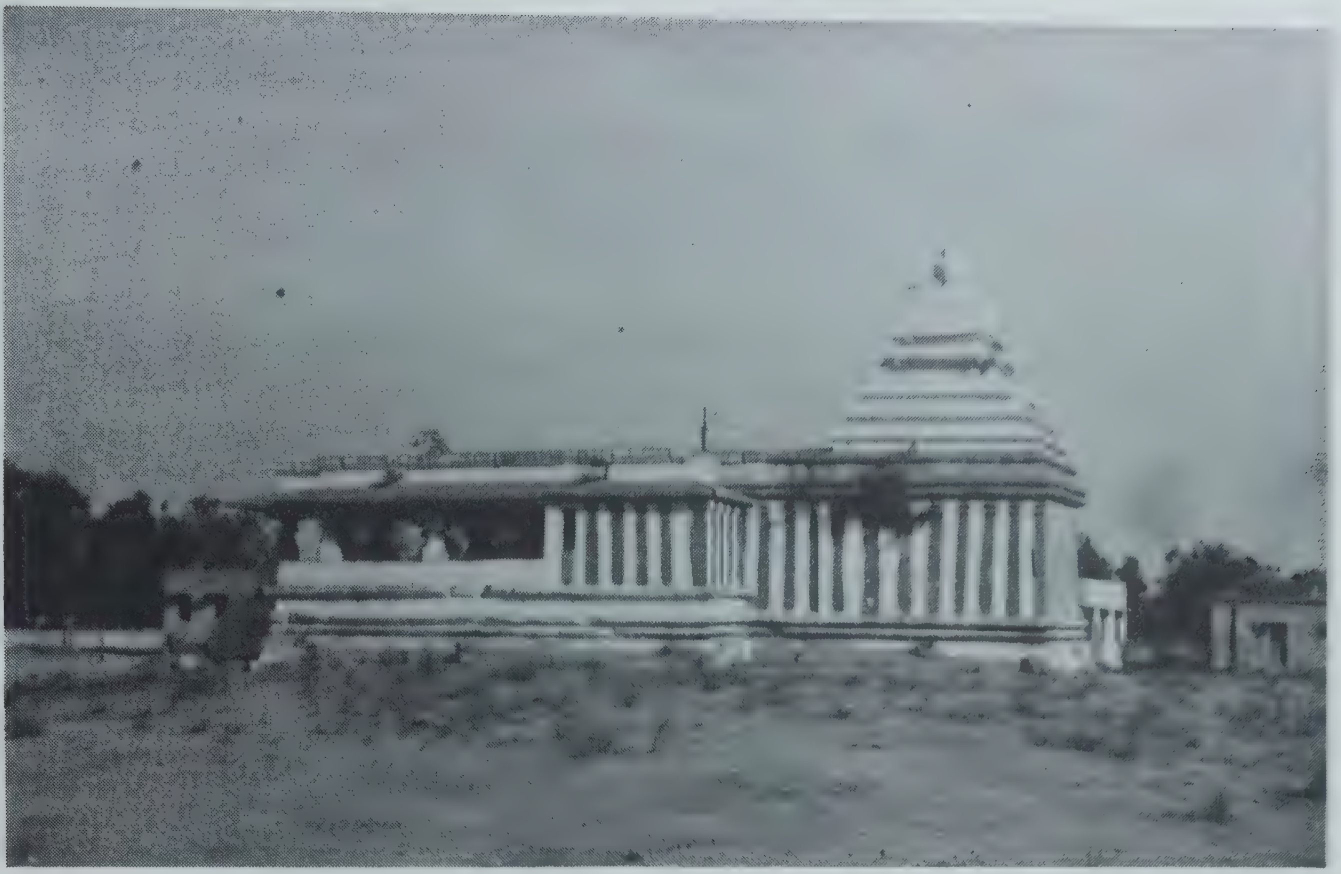
236. General View.



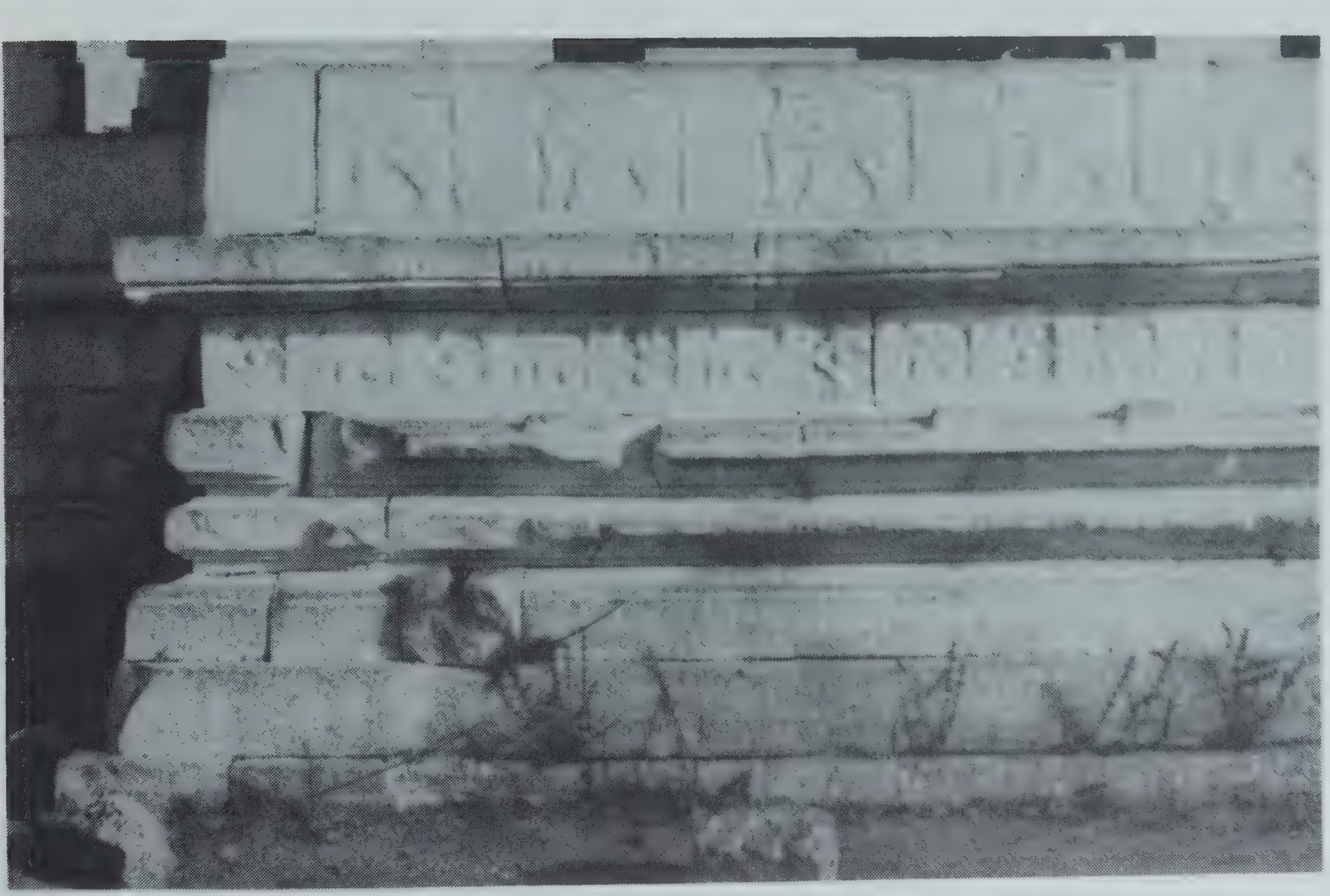
237. *Garbhagṛiha* with Superstructure.



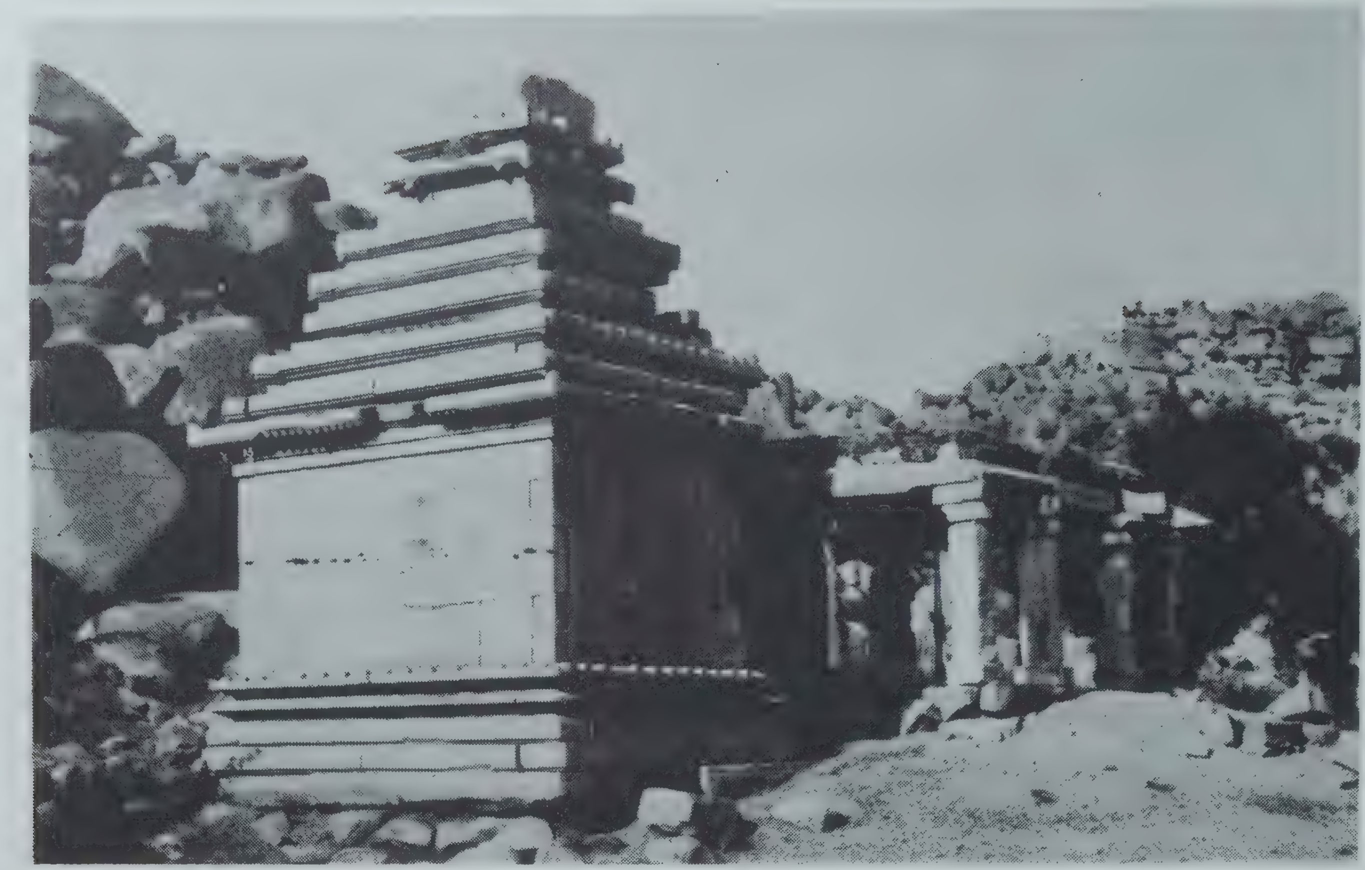
238. Niches.



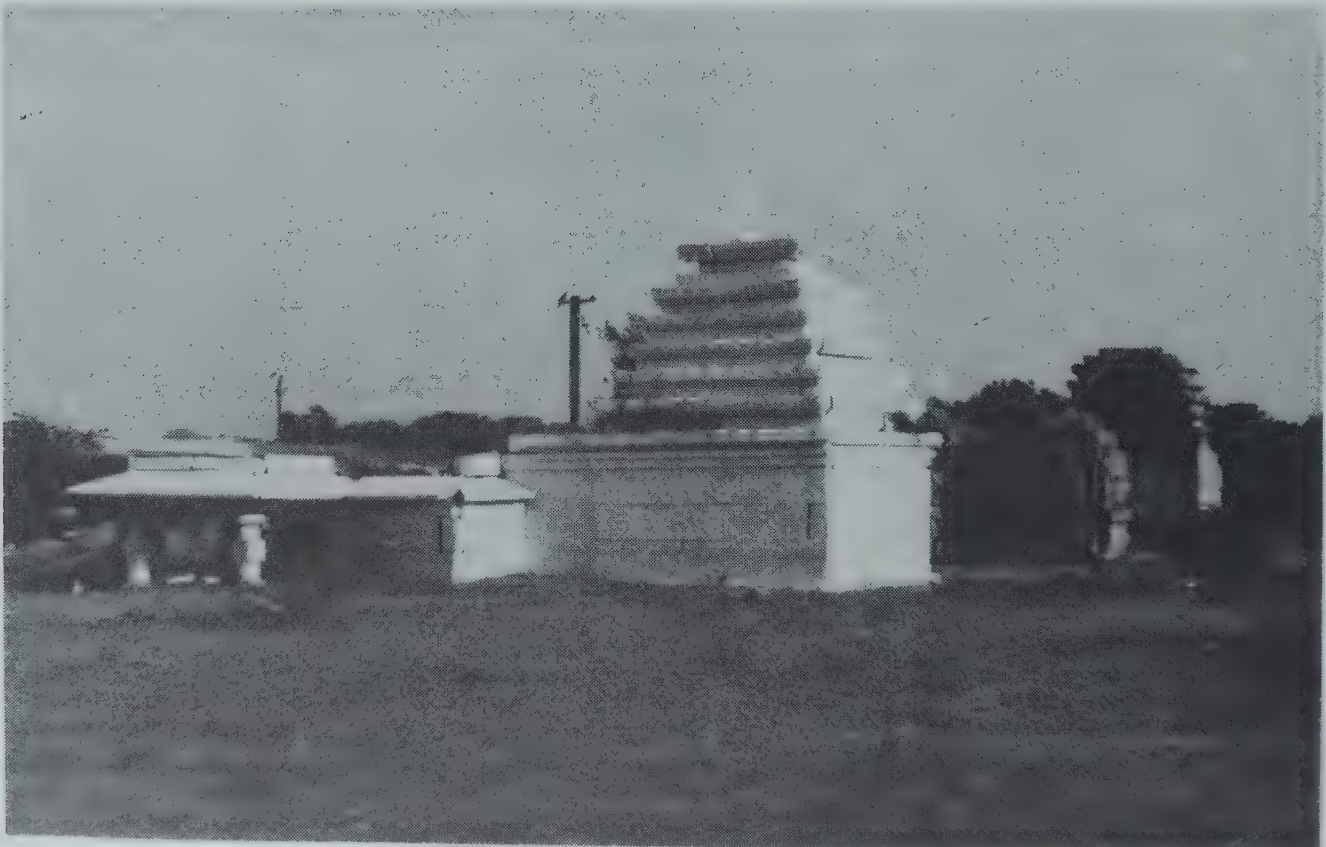
239. General View.



240. *Adhishṭhāna* with *Kakshāsana.*



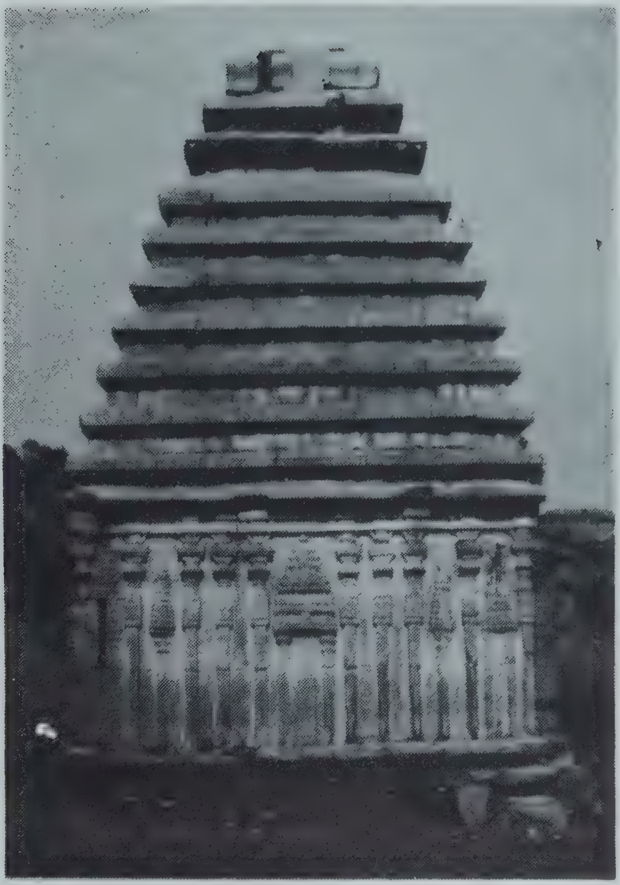
241. KURUGOD MALLIKARJUNA.



242. KURUGOD NORTH TEMPLE IN MURUGUDI COMPLEX.

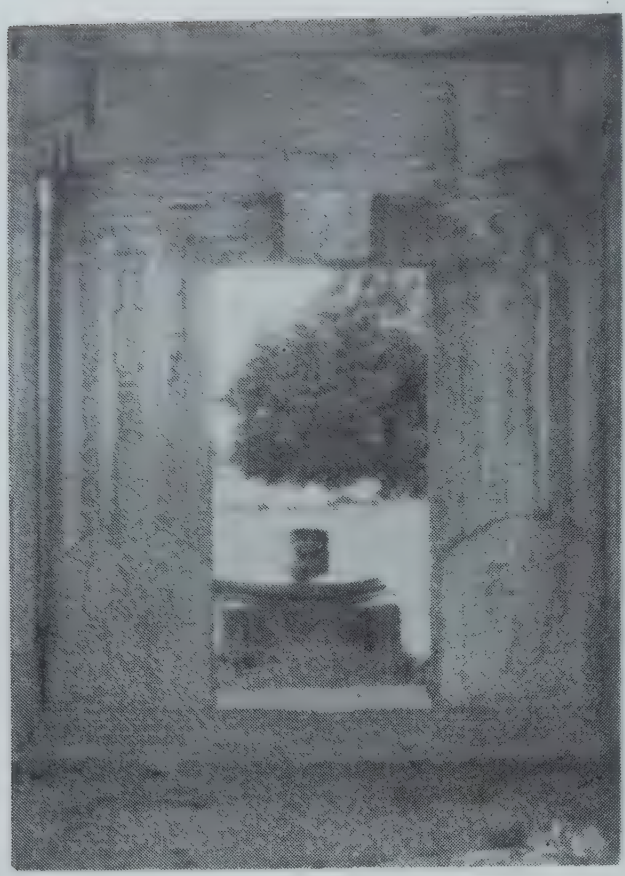
243. KURUGOD NORTH TEMPLE IN MURUGUDI COMPLEX, *Chandraśilā*.

KURUGOD RAMESVARA

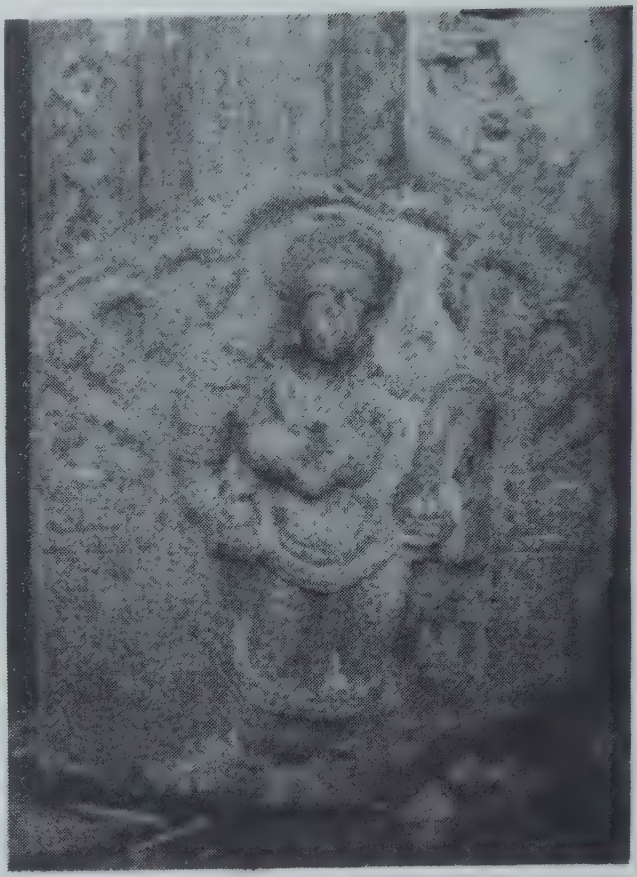


244. West *Garbhagṛiha* with Superstructure.

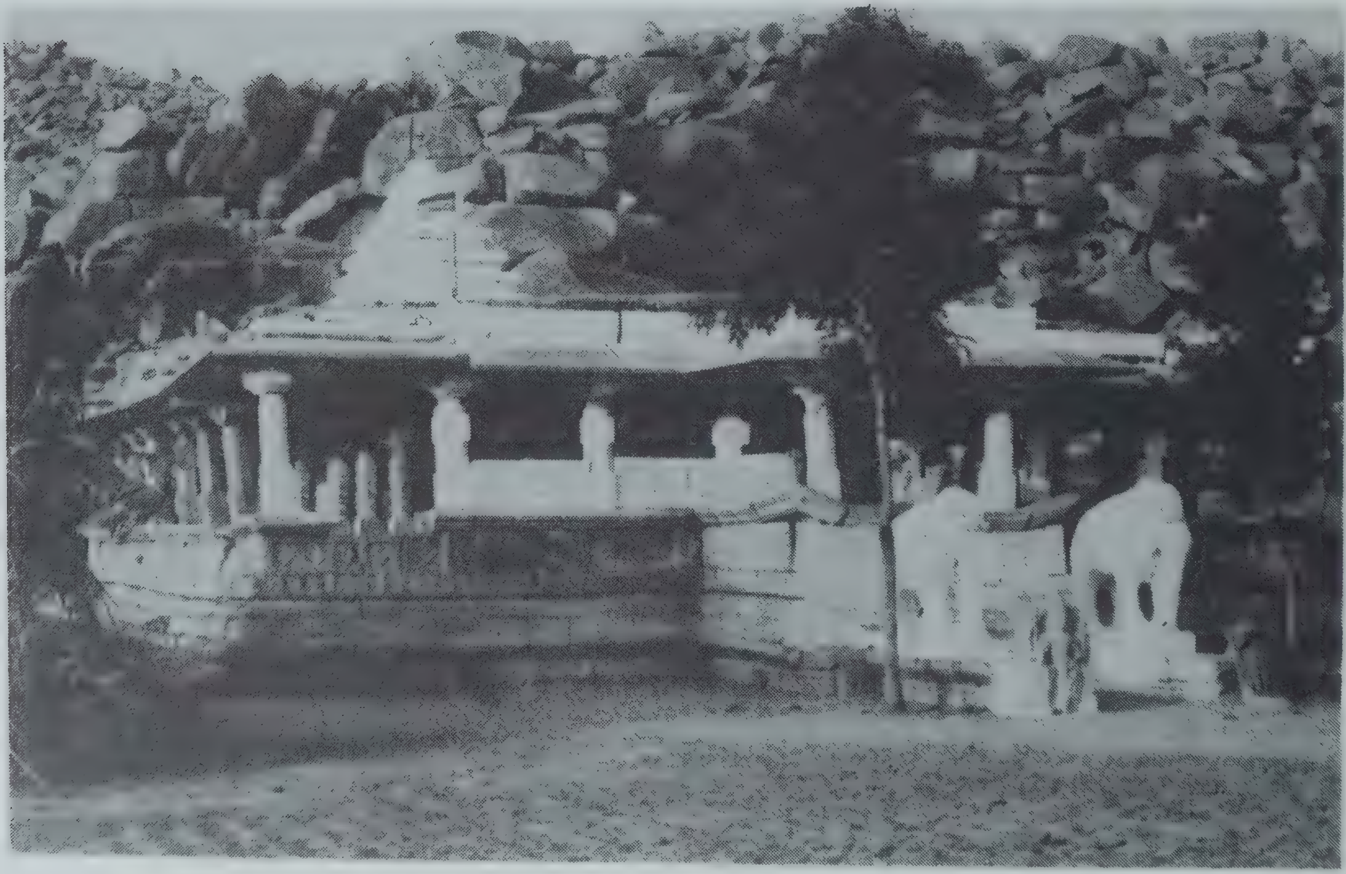
245. Niche.



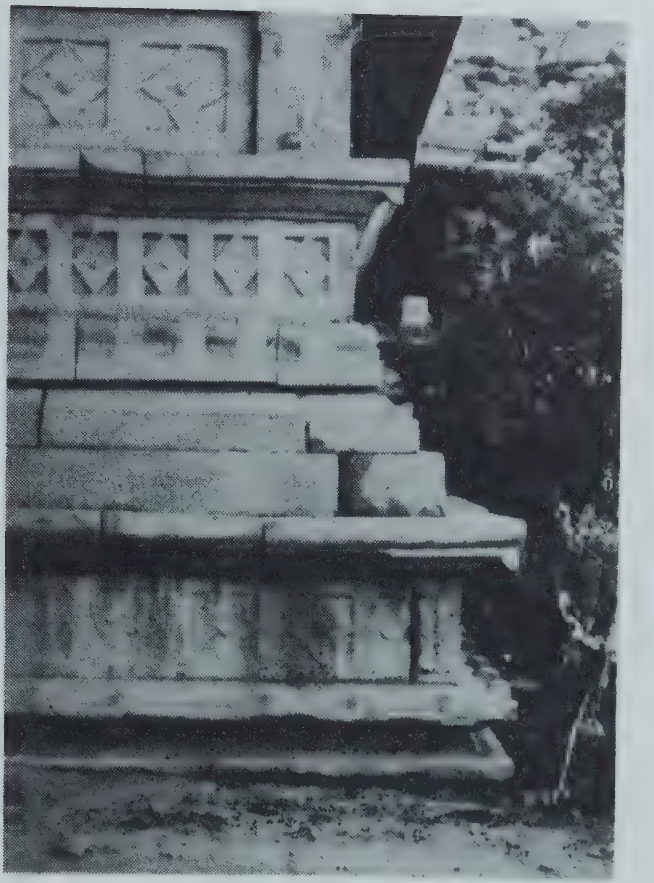
246. South *Garbhagṛiha,* Door.



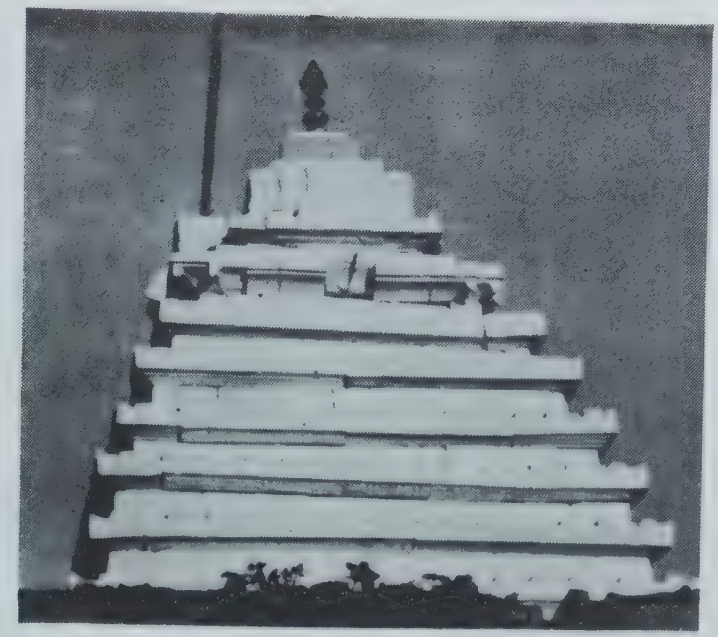
247. West *Antarāḷa* Door, *Chauri*-bearer.



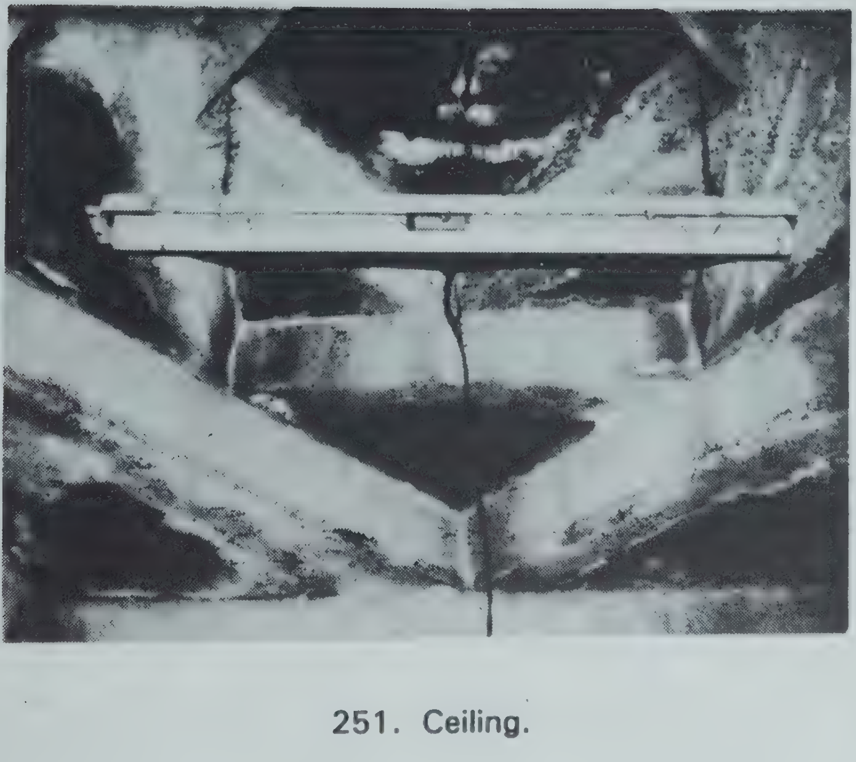
248. KURUGOD SANGAMESVARA.



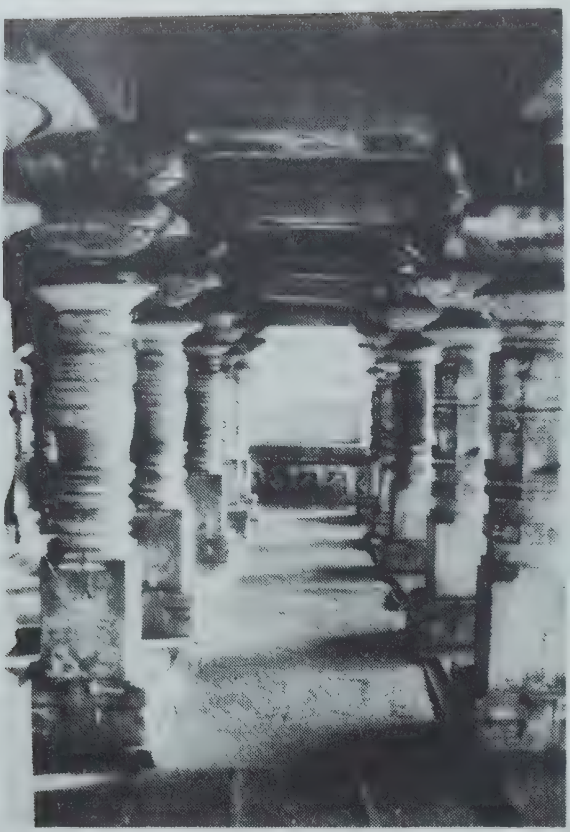
249. *Adhishṭhāna* with *Kakshāsana.*



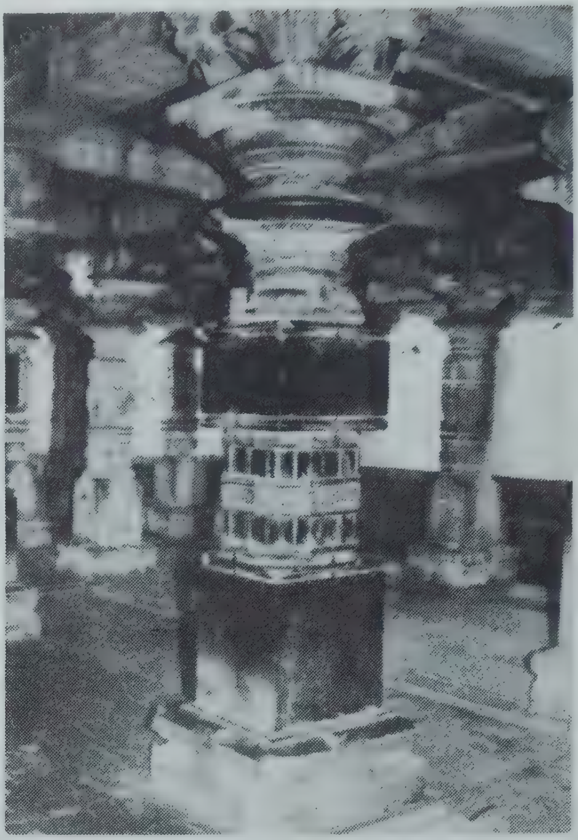
250. Superstructure.



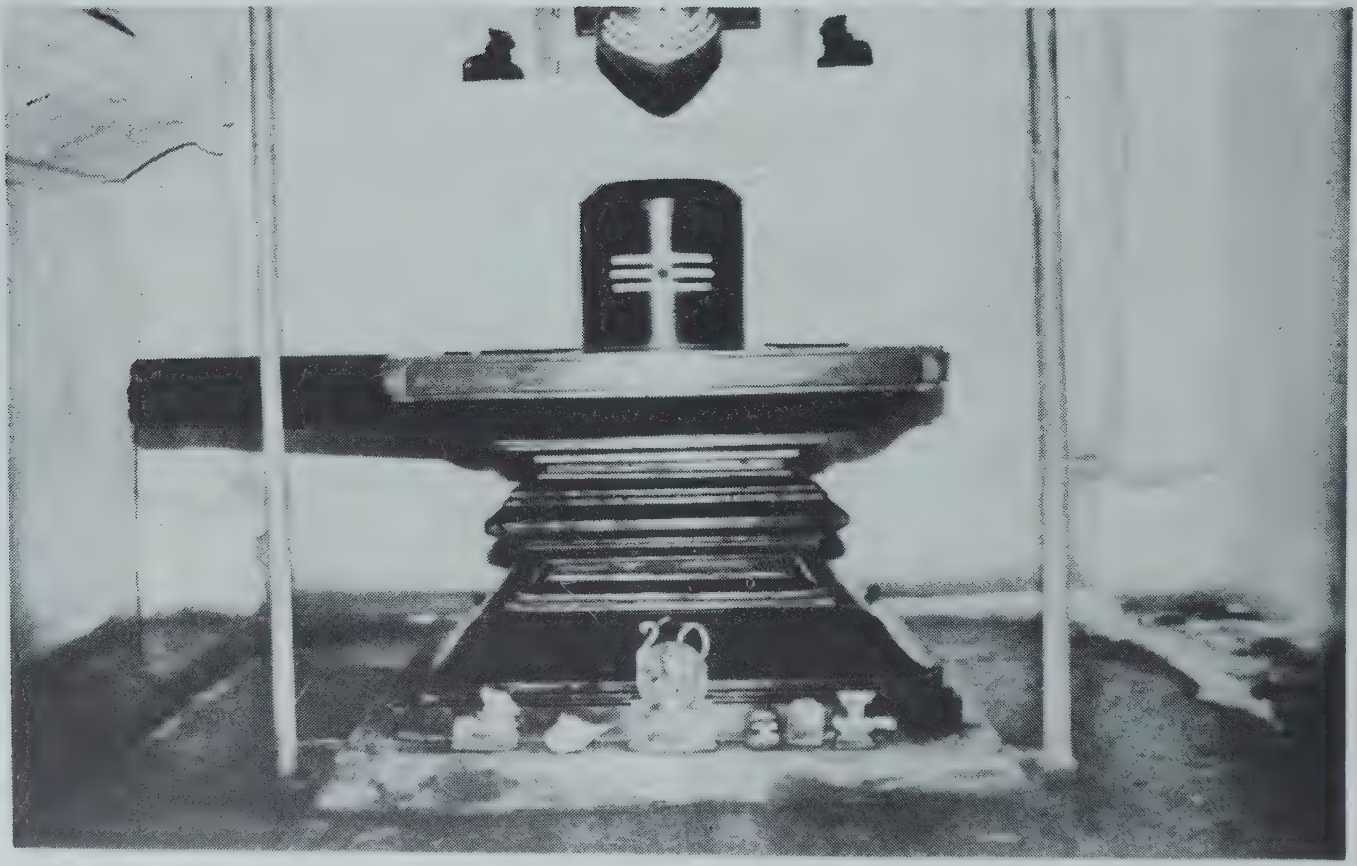
251. Ceiling.



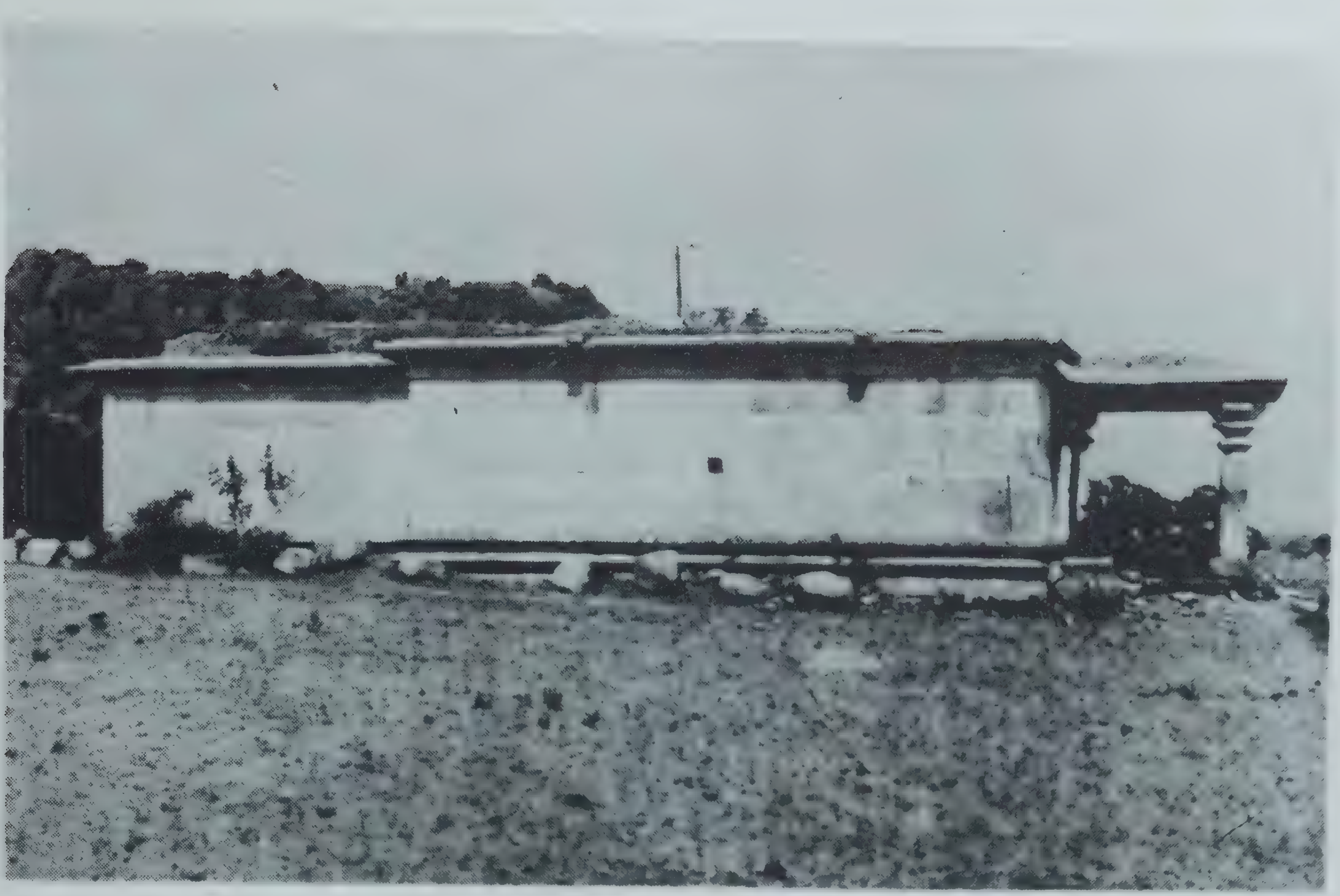
252. Pillars.



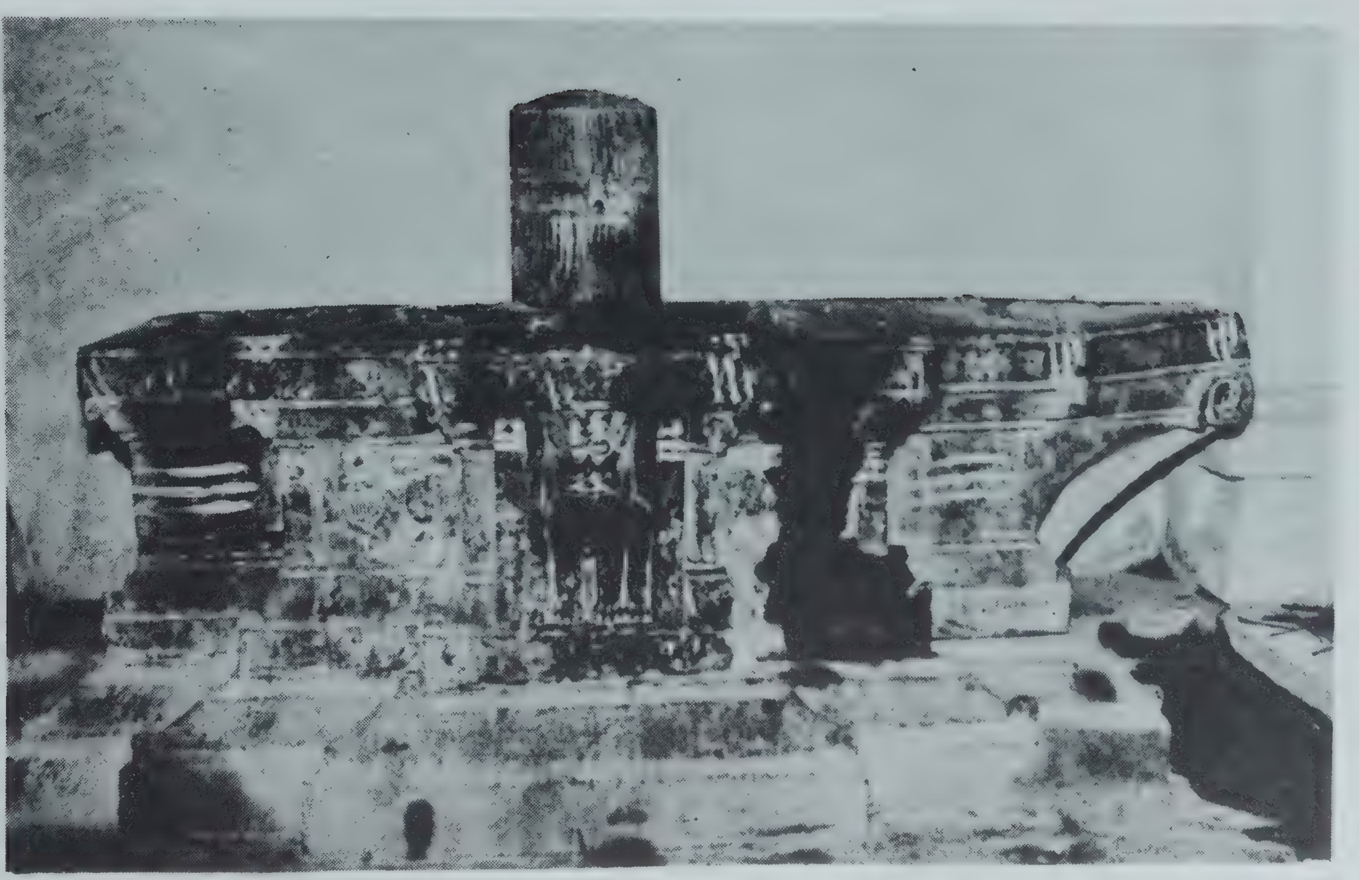
253. Pillars.



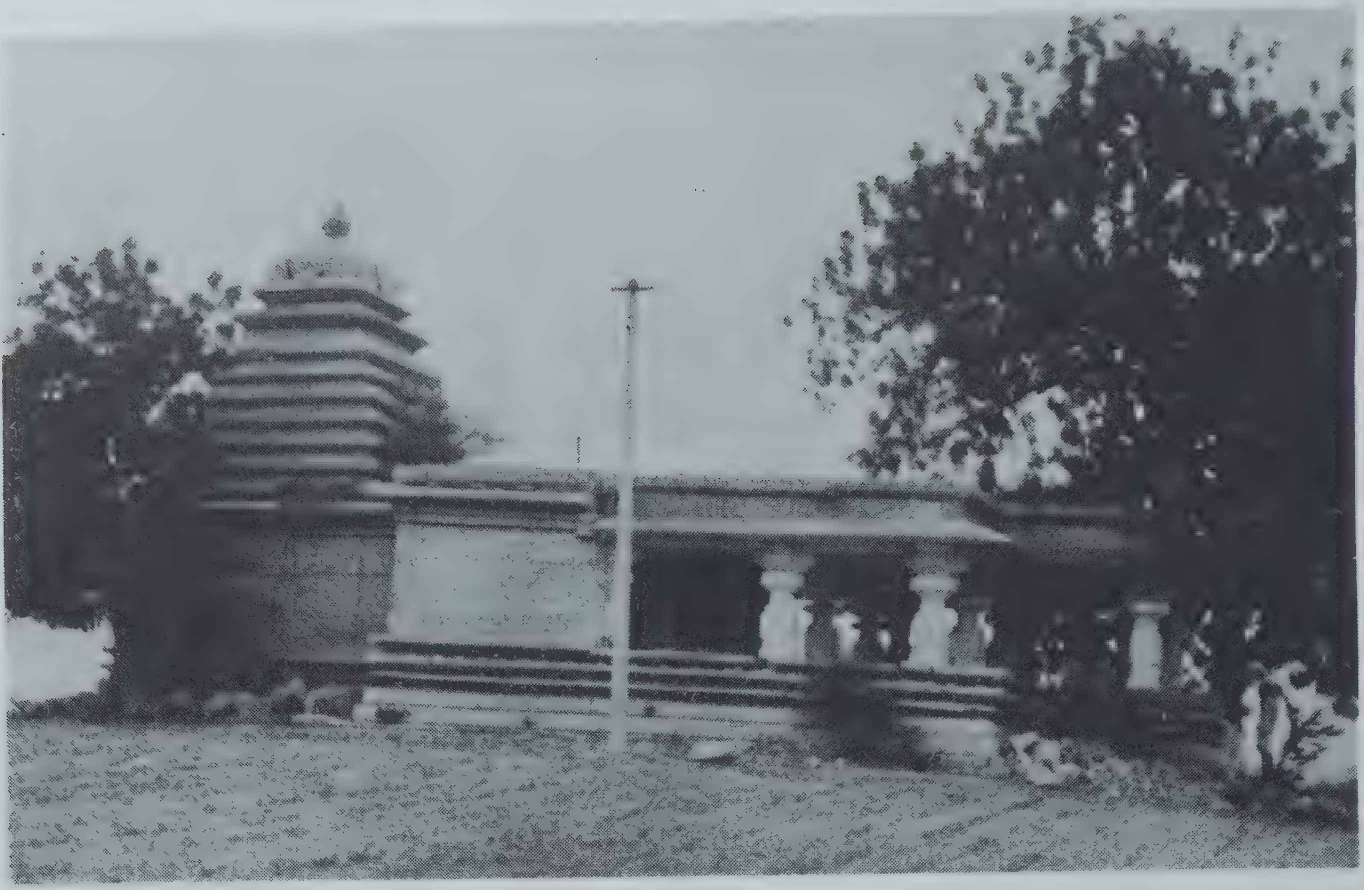
254. Linga.



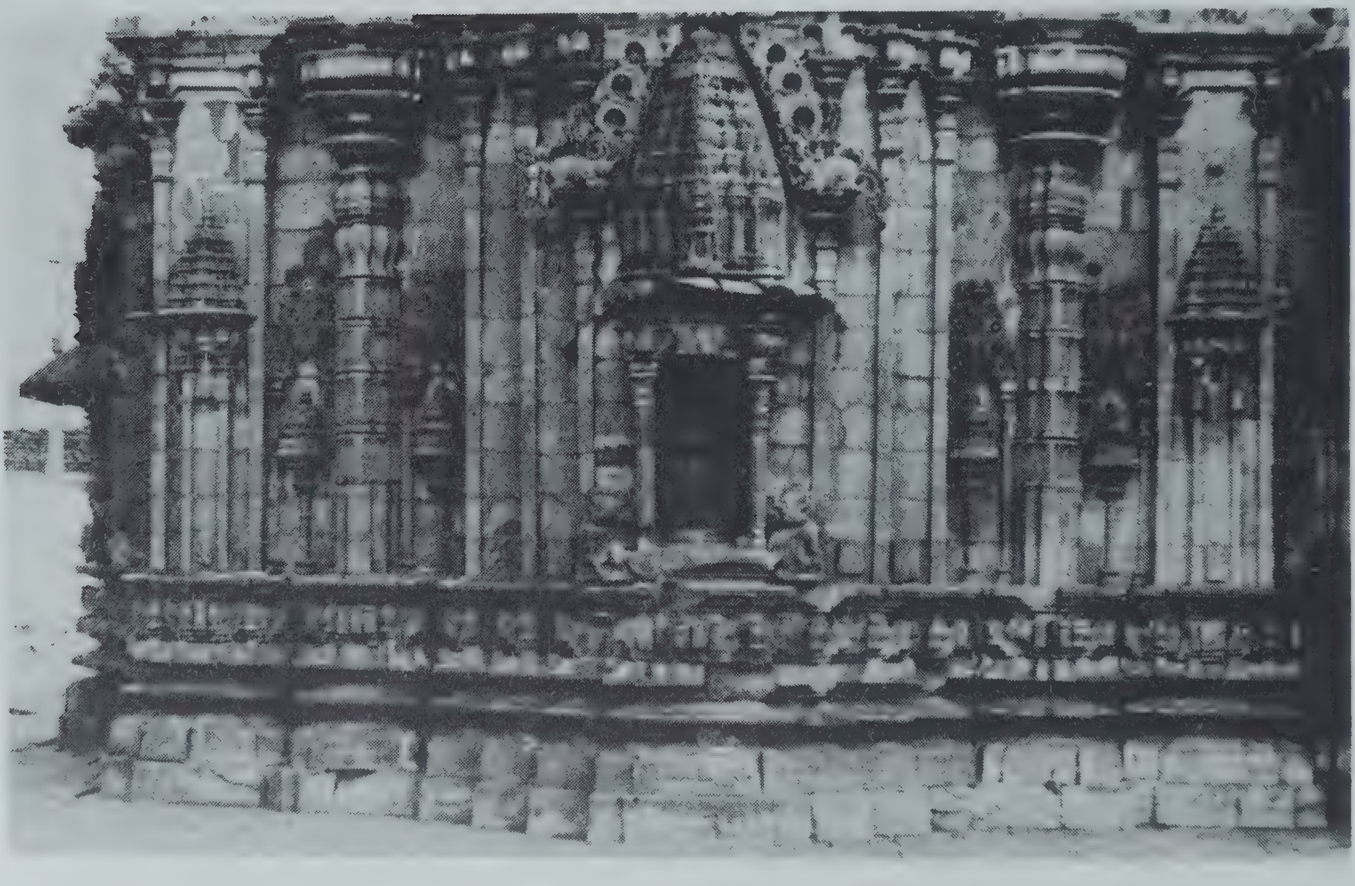
255. General View.



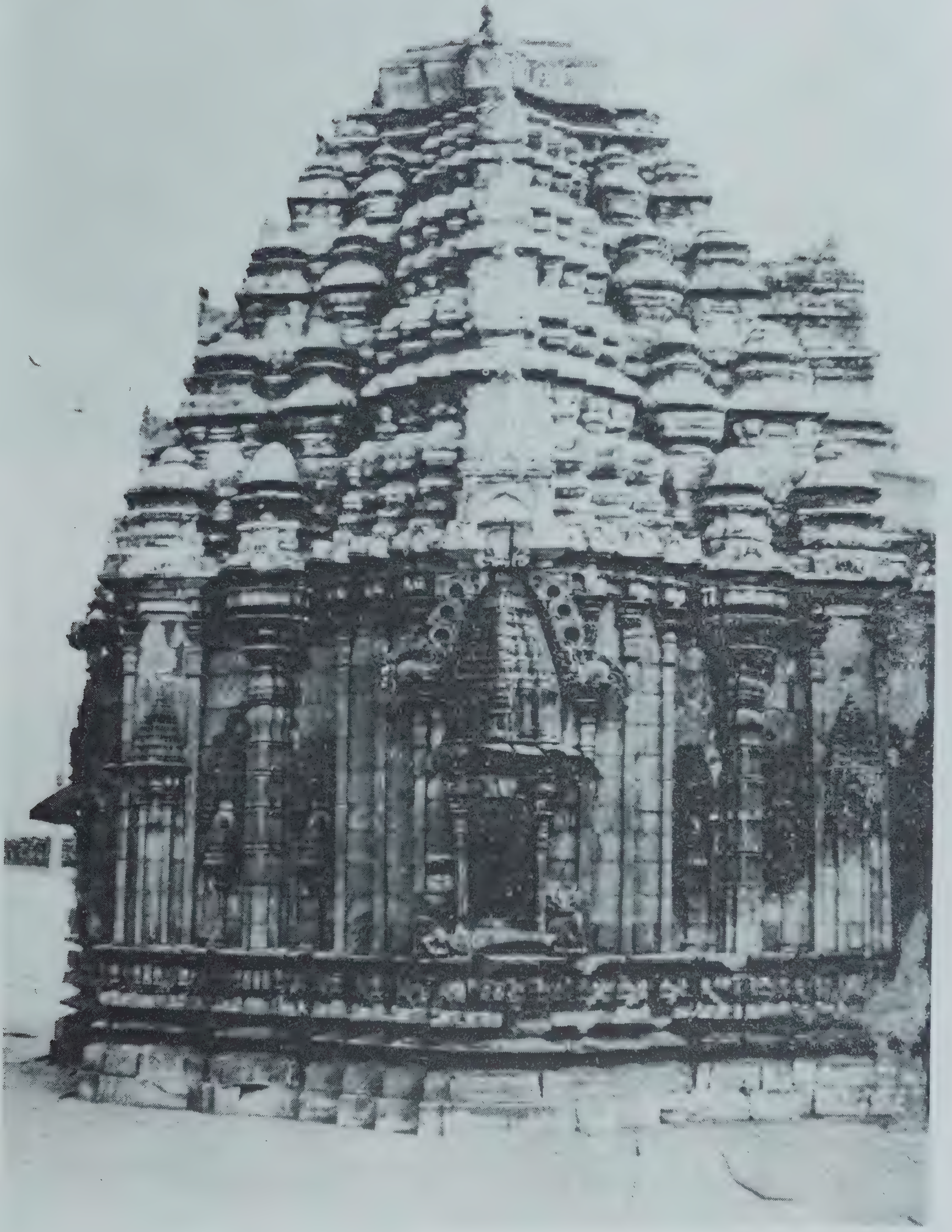
256. *Pịtha* decorated with Lions.



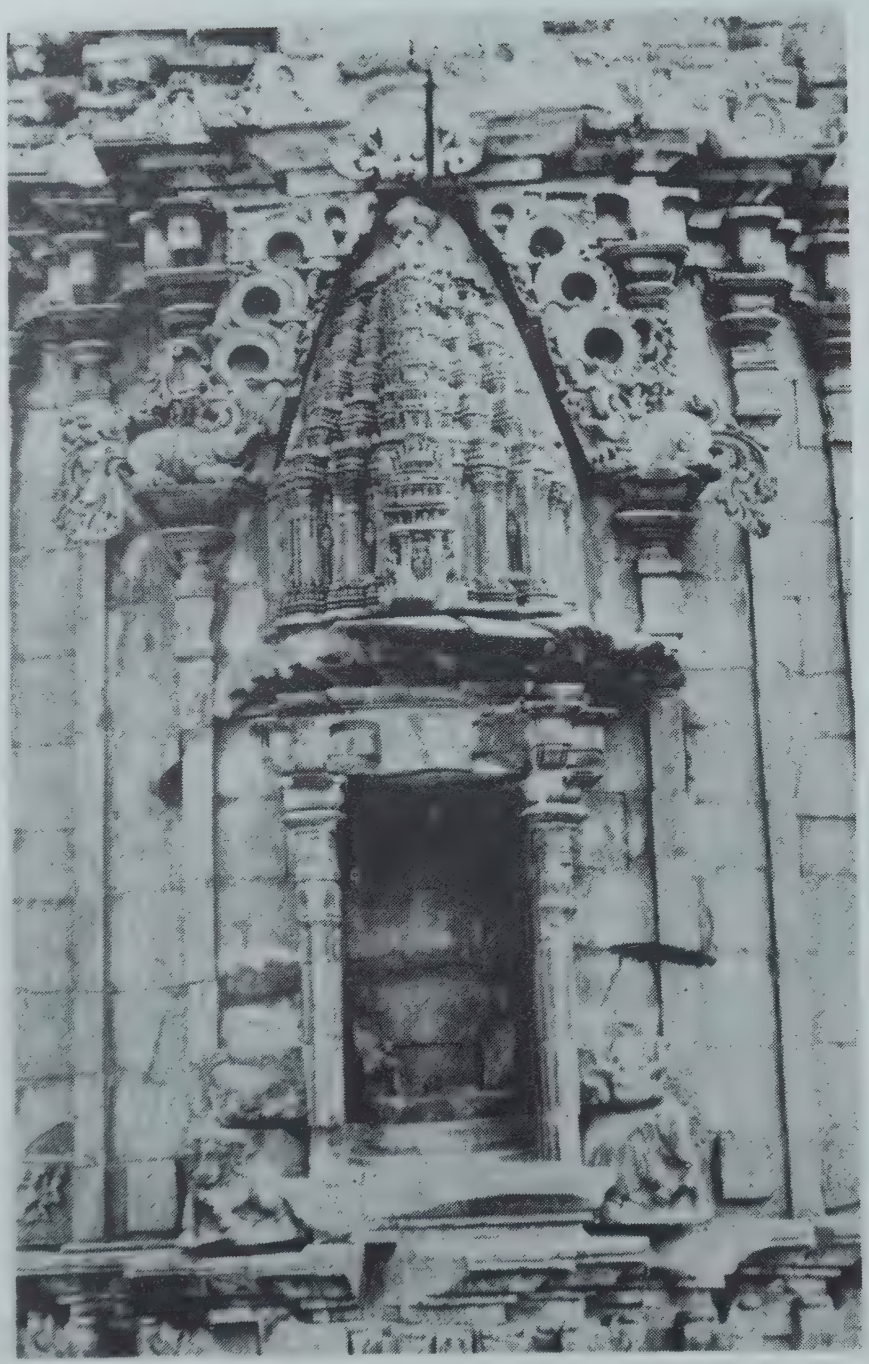
257. KURUGOD UJJALESVARA.



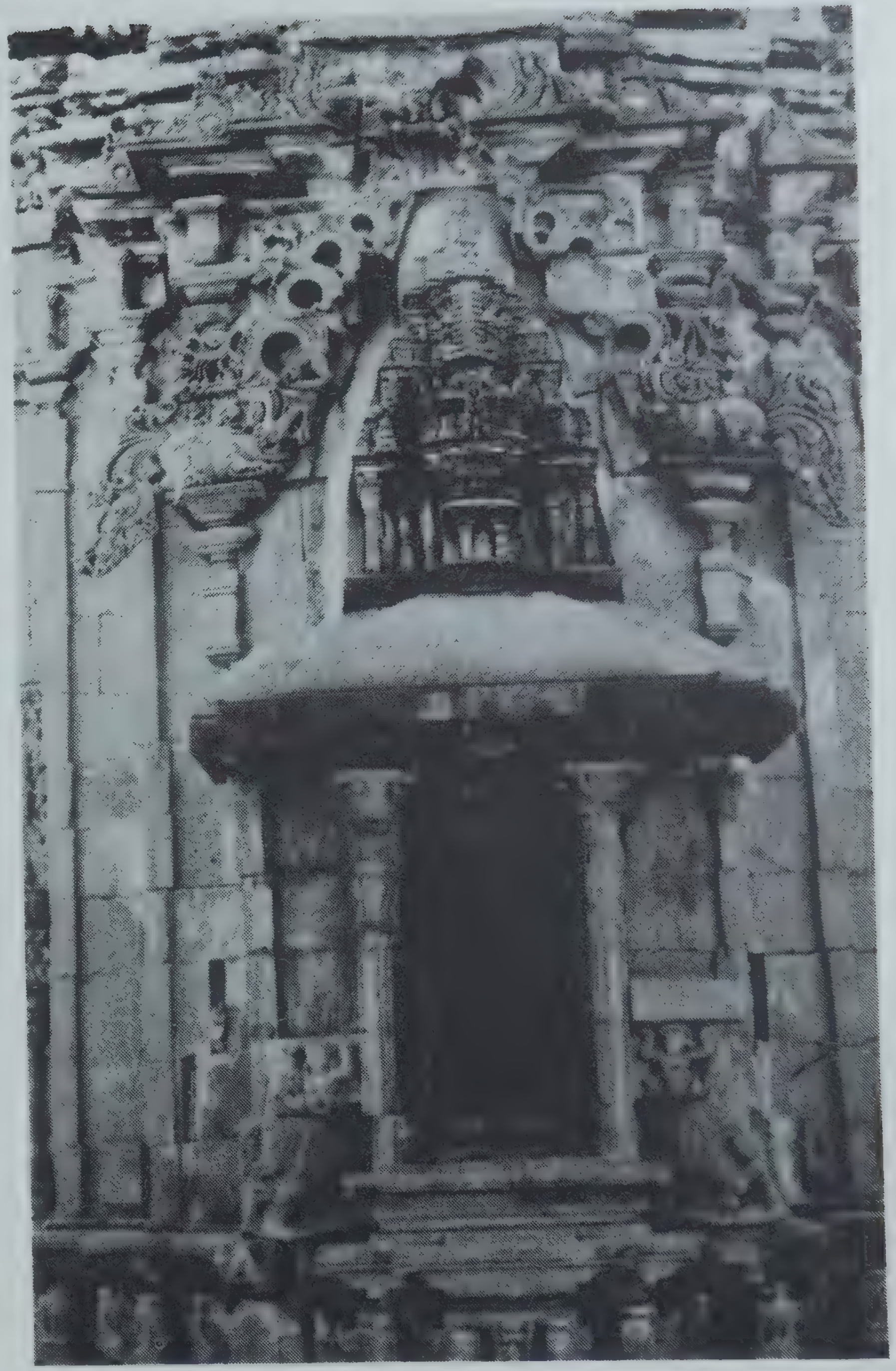
258. KURUVATTI MALLIKARJUNA, *Garbhagṛiha* Wall.



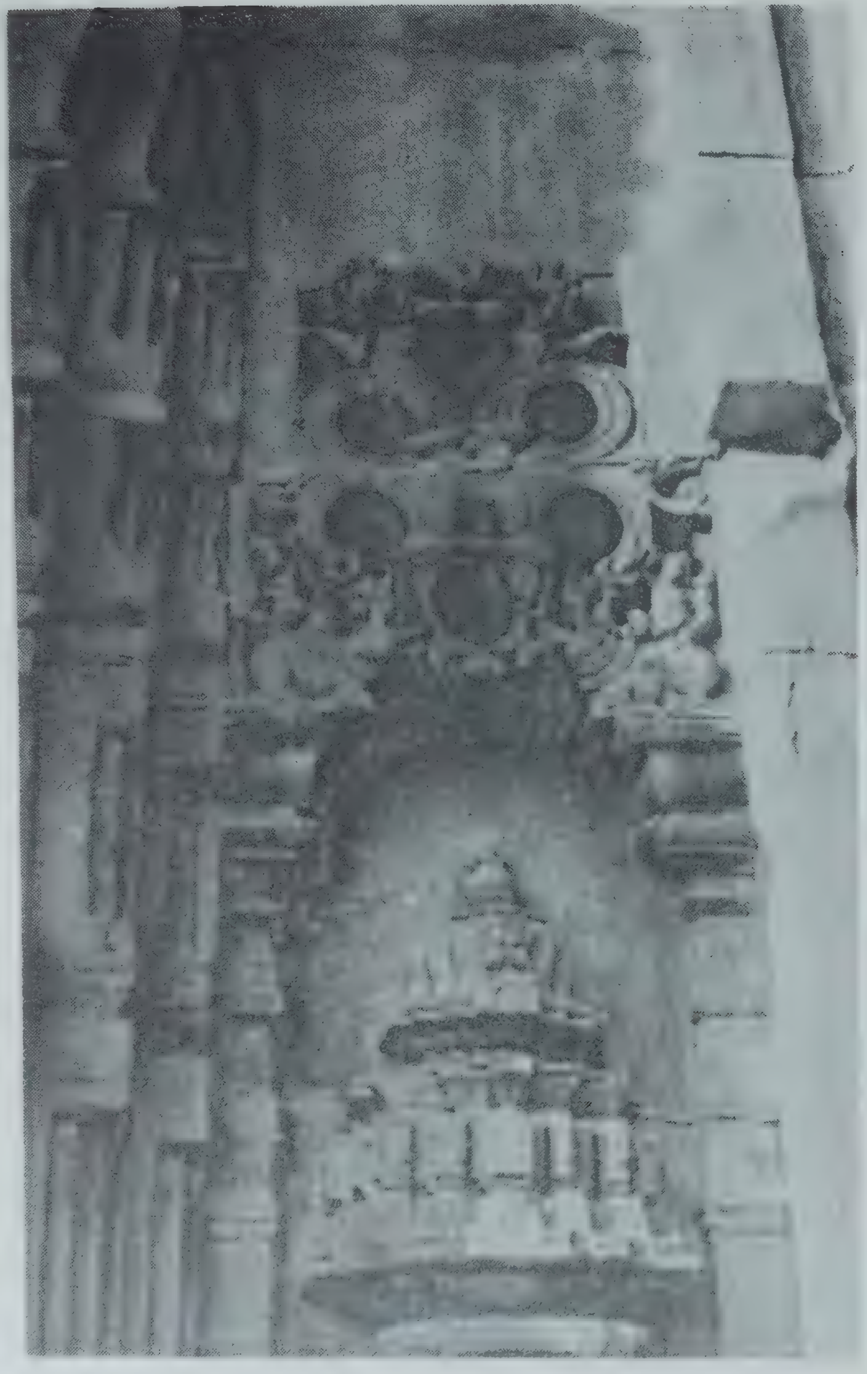
259. *Garbhagṛiha* with Superstructure.



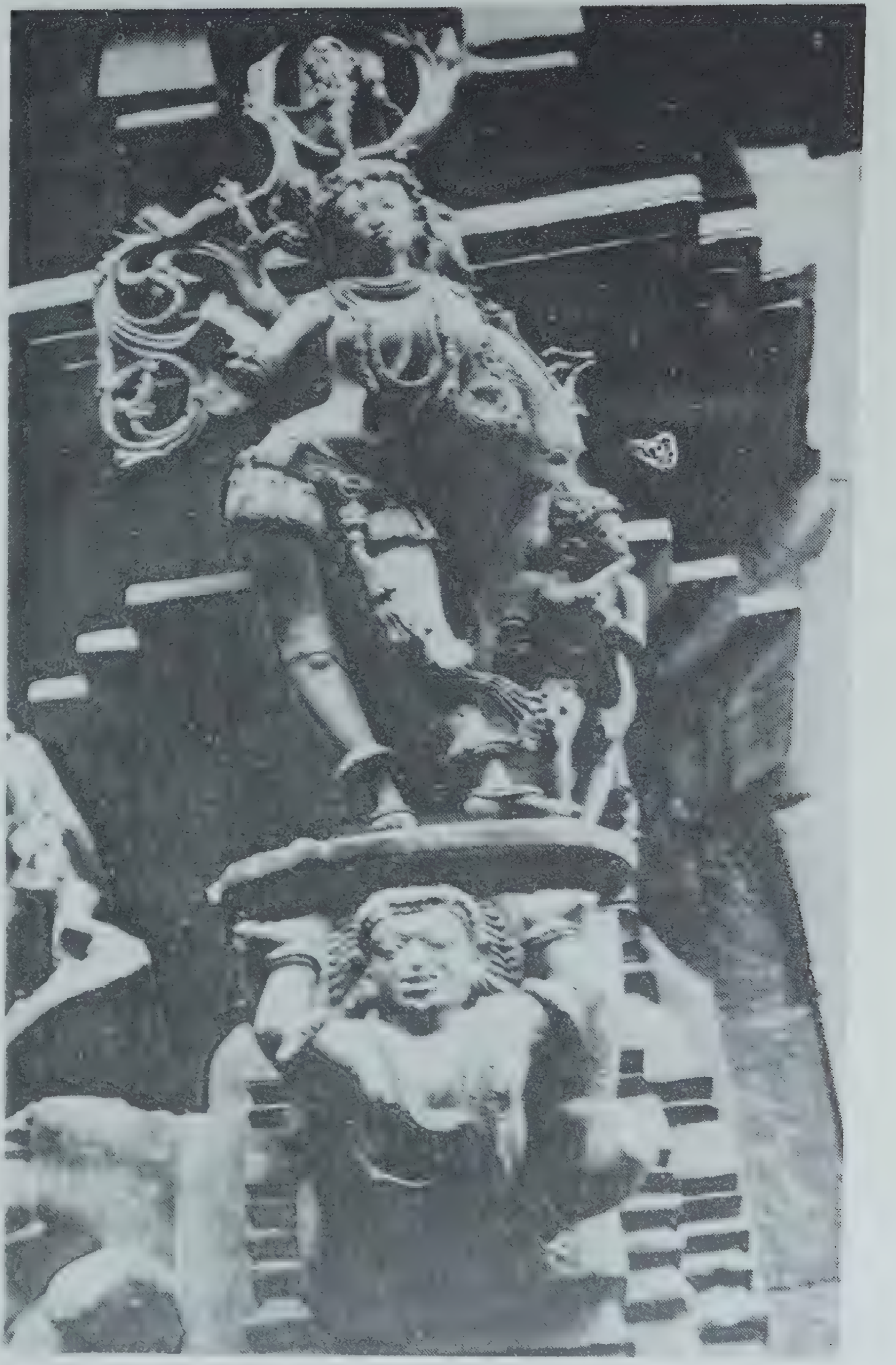
260. *Garbhagṛiha,* South Wall, Niche.



261. *Garbhagṛiha,* West Wall, Niche.

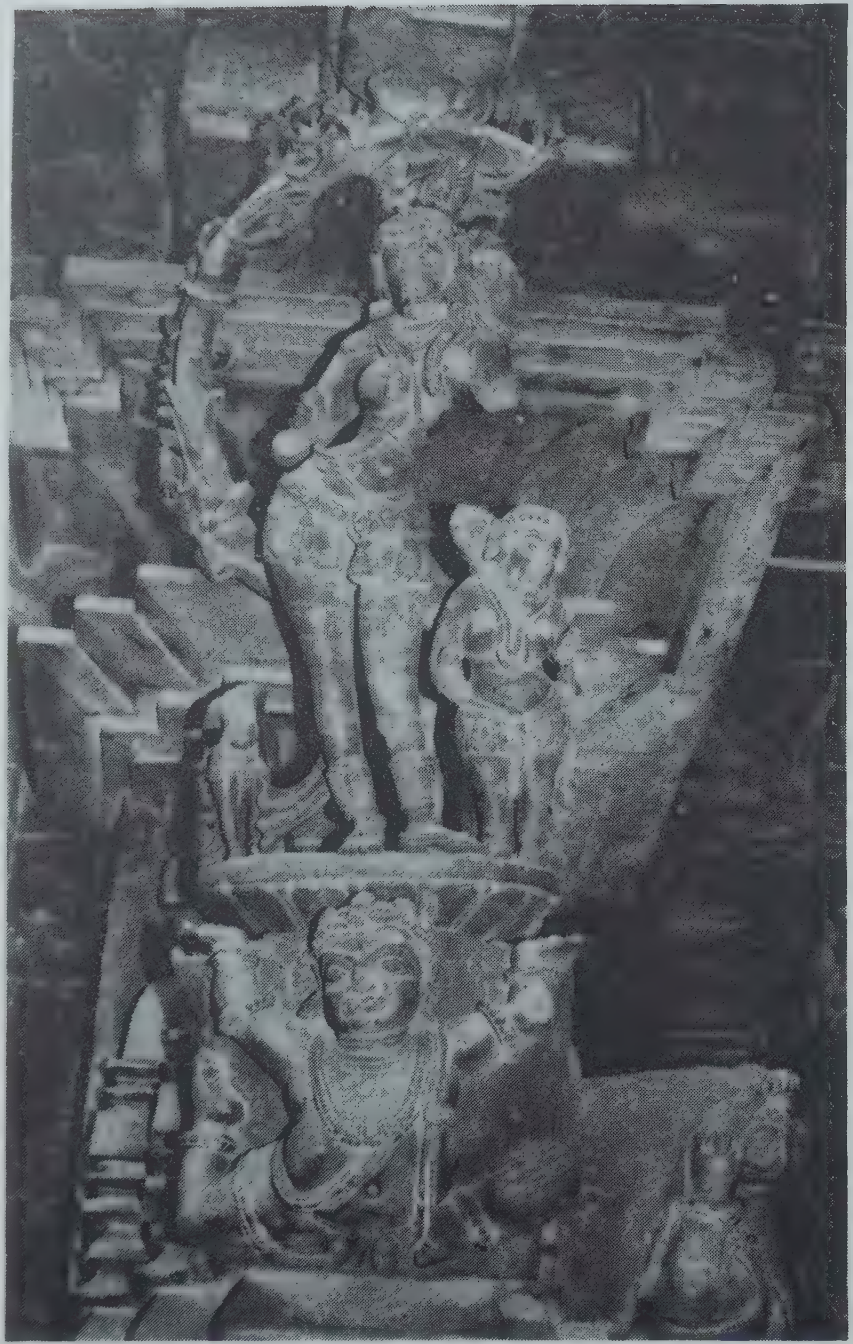


262. *Jāla-vātāyana.*

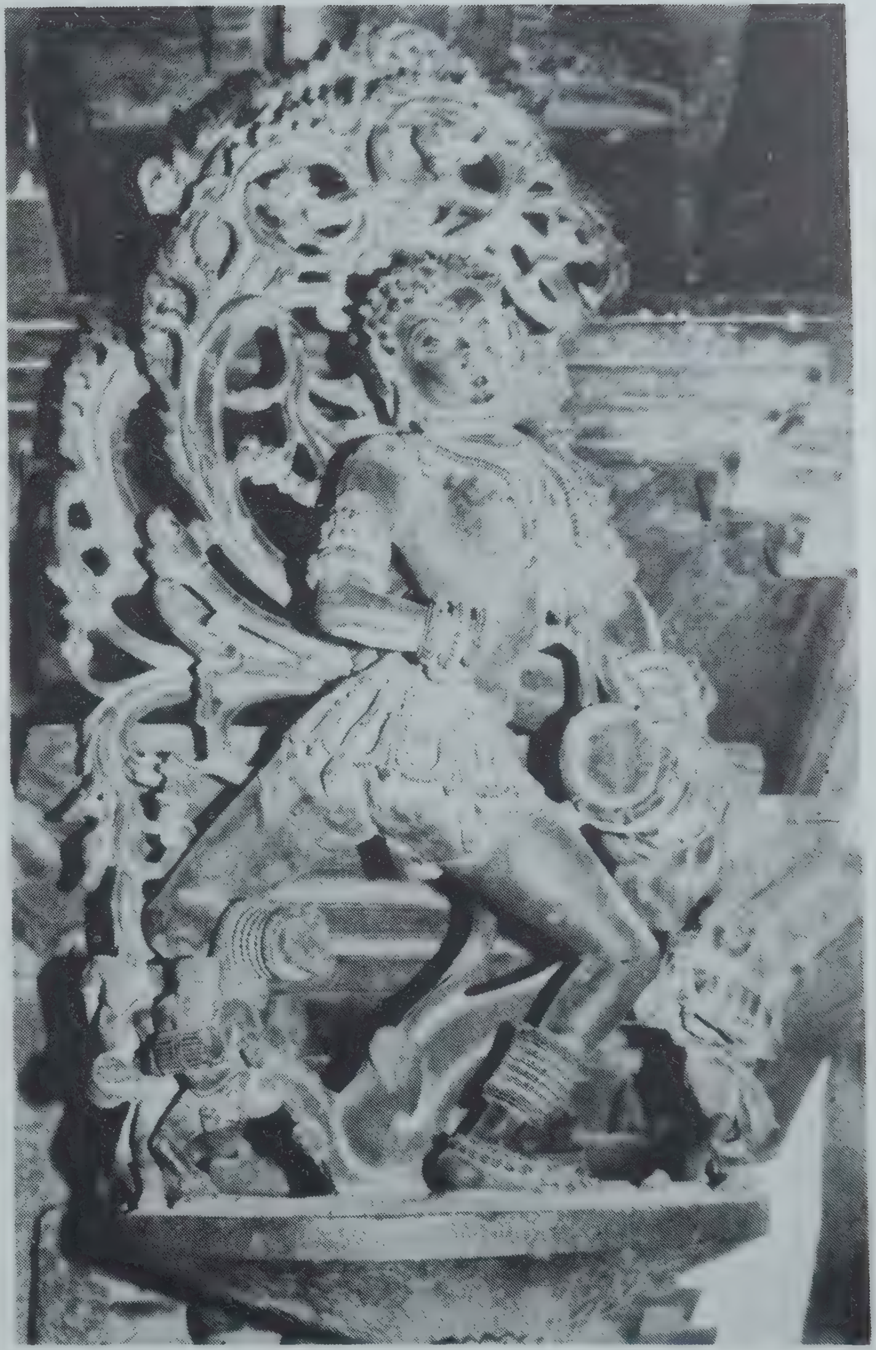


263. Bracket Figure.

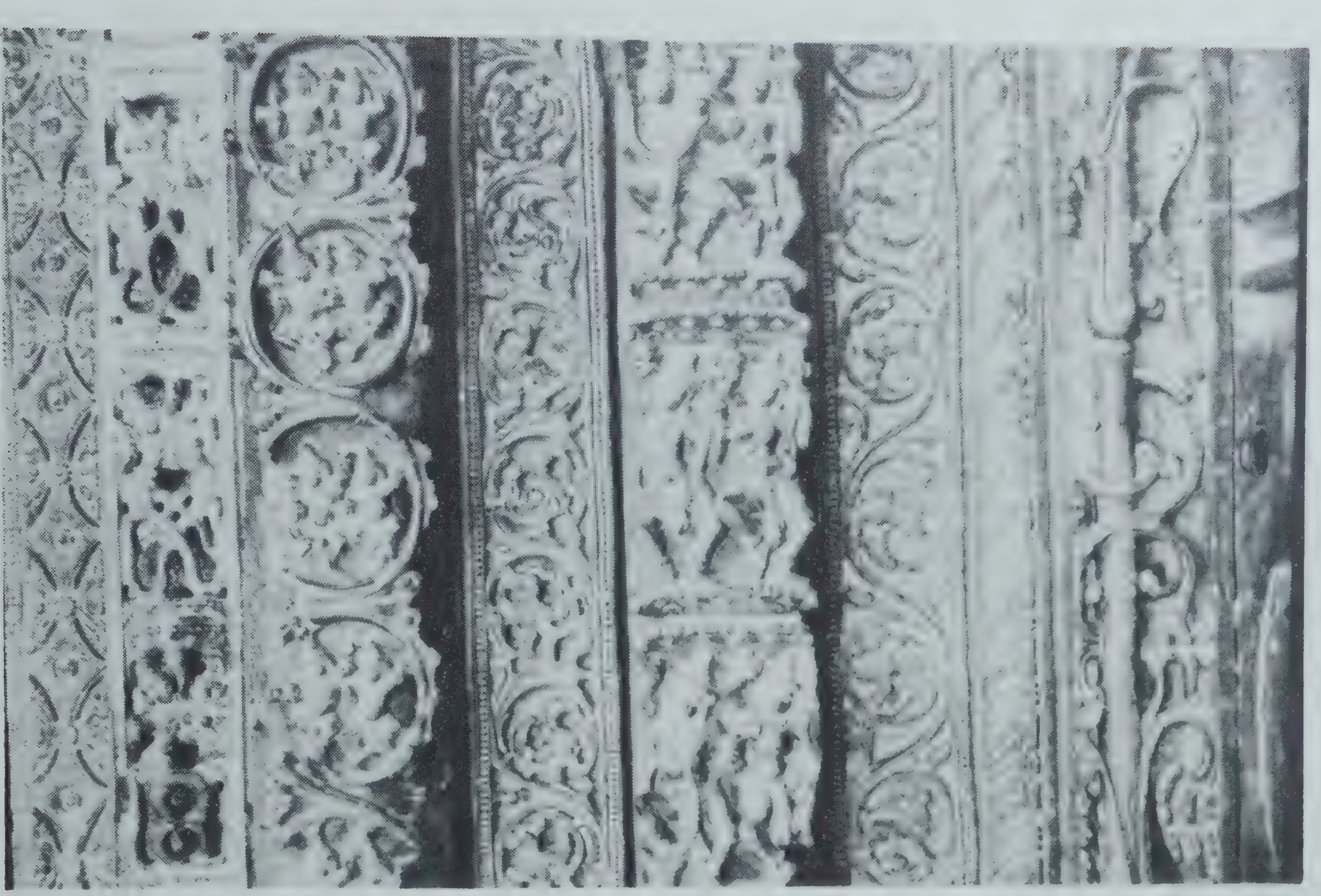
KURUVATTI MALLIKARJUNA



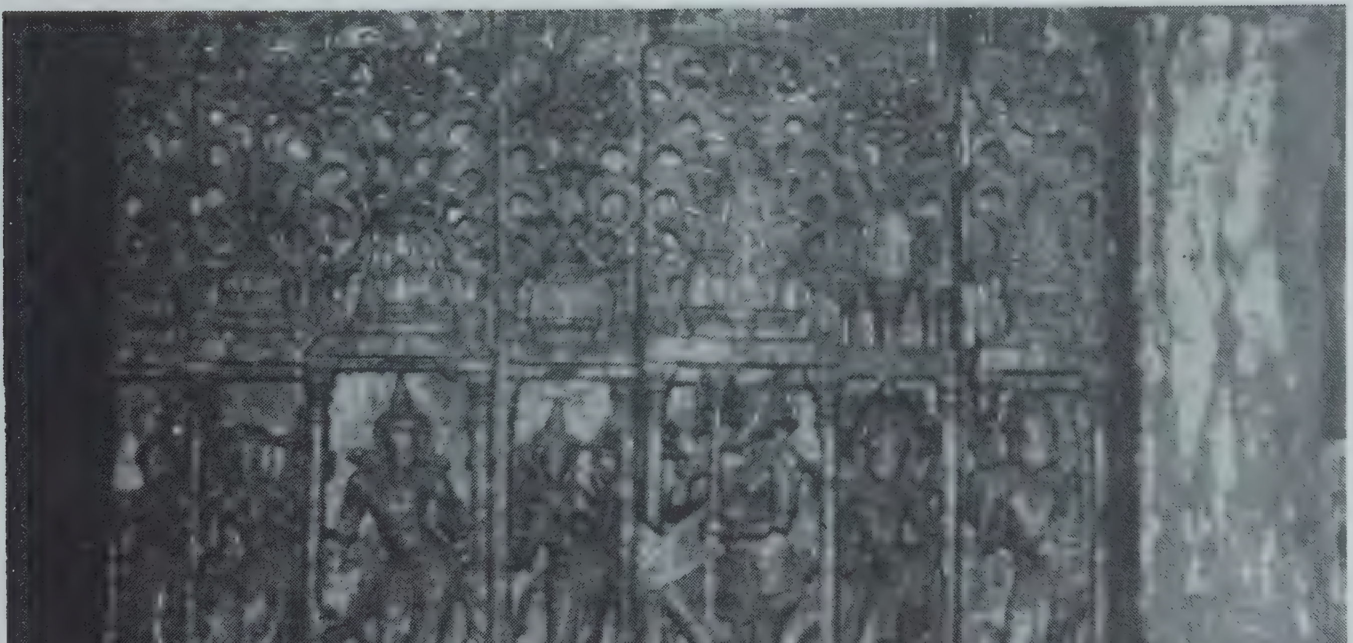
264. Bracket Figure.



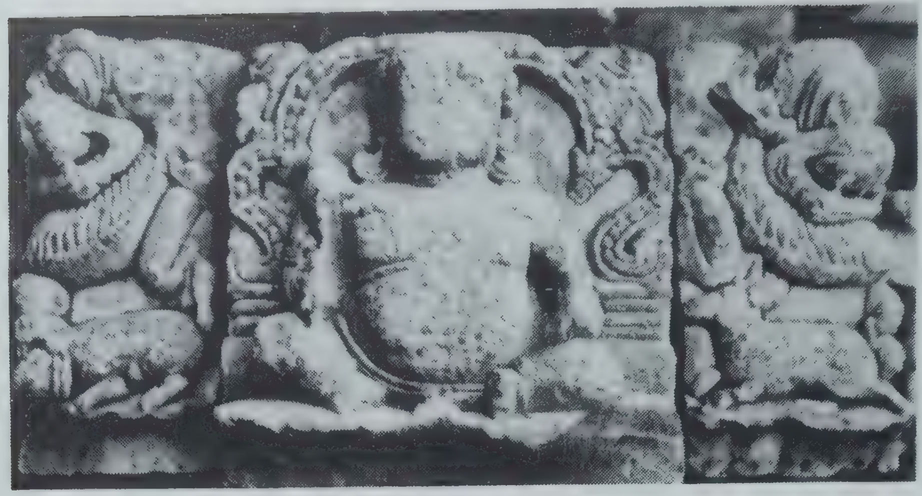
265. Bracket Figure.



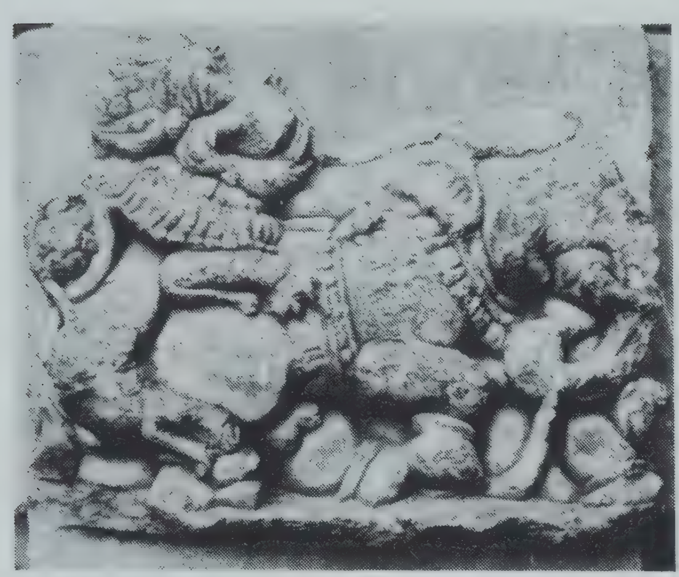
266. *Sabhamanṭapa,* North Door jamb.



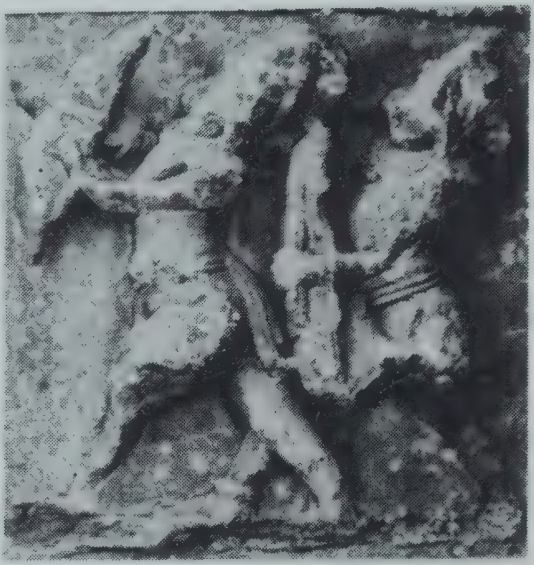
267. *Sabhamanṭapa,* East Door jamb.



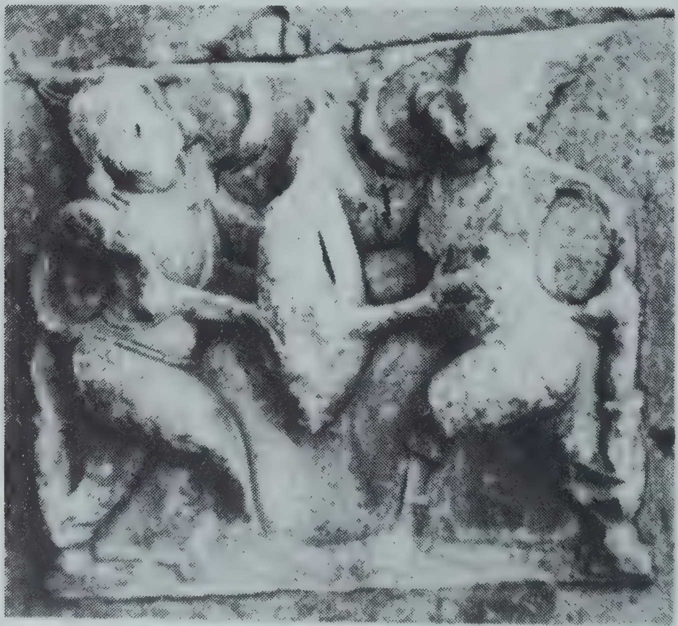
268. *Adhishṭhāna,* Yaksha.



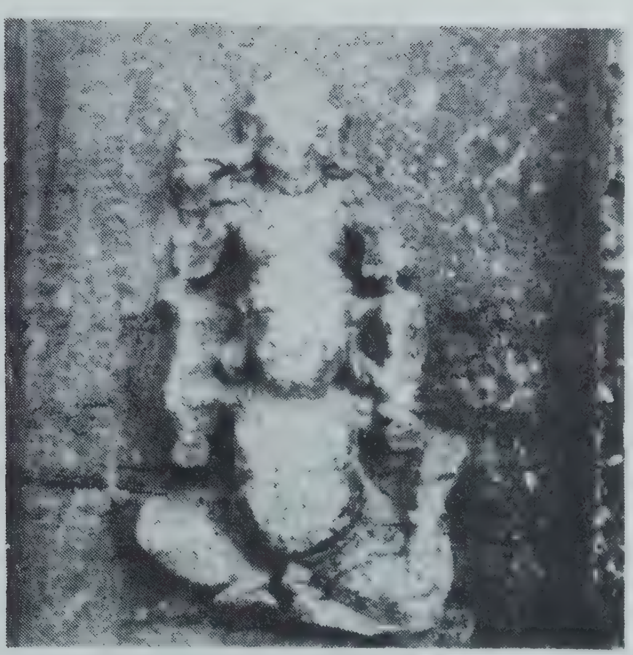
269. *Adhishṭhāna,* Lion trampling Elephant.



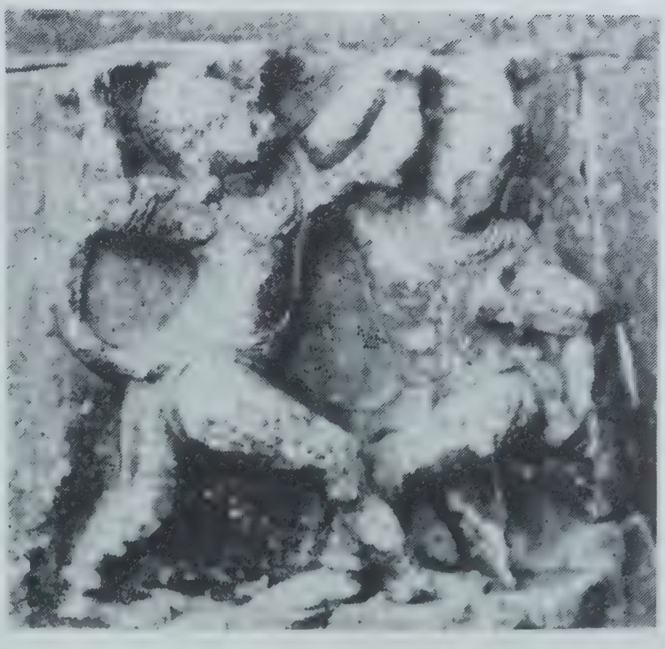
270. Rama-Lakshmana.



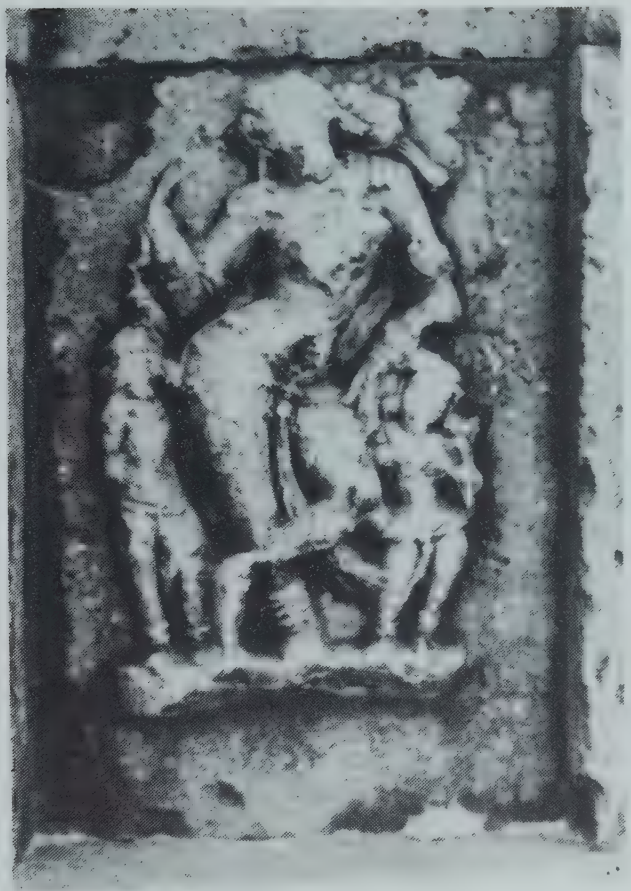
271. Vali-Sugriva.



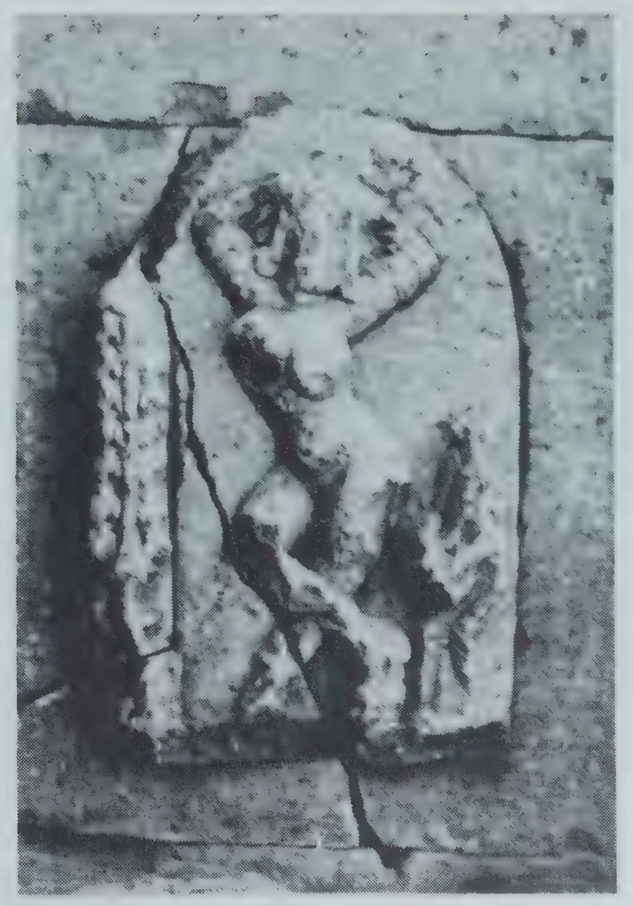
272. Flying Man carrying another Man.



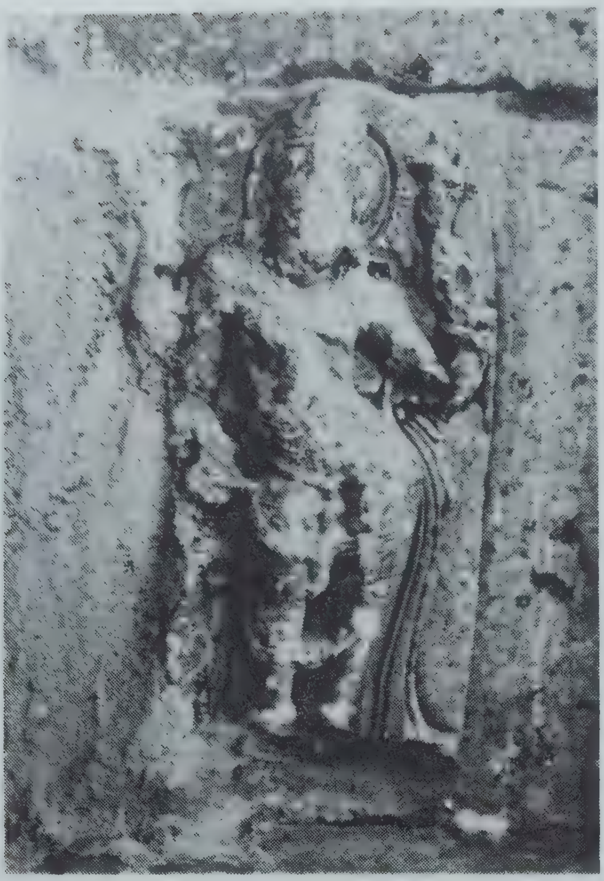
273. Hanuman fighting with a Man.



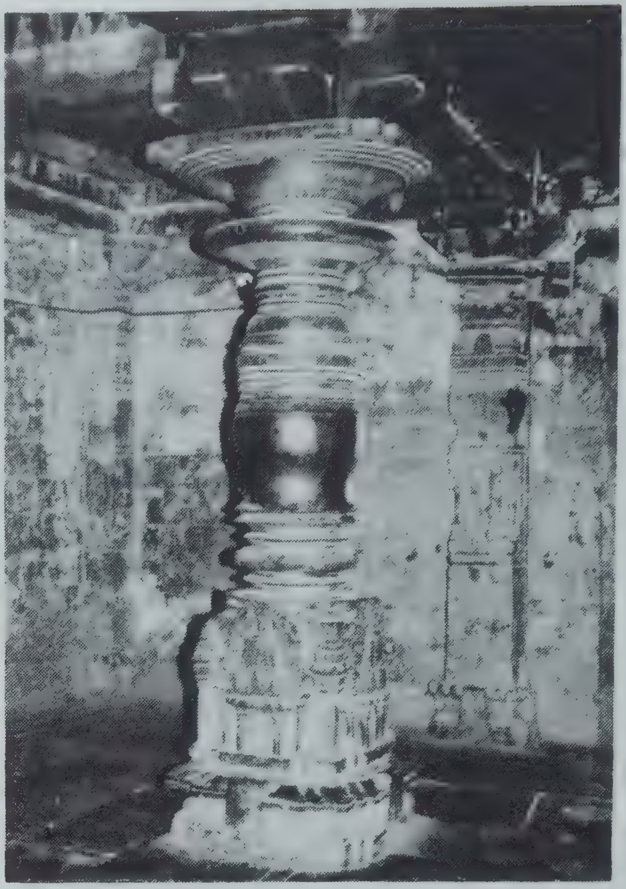
274. Lady with Animal face.



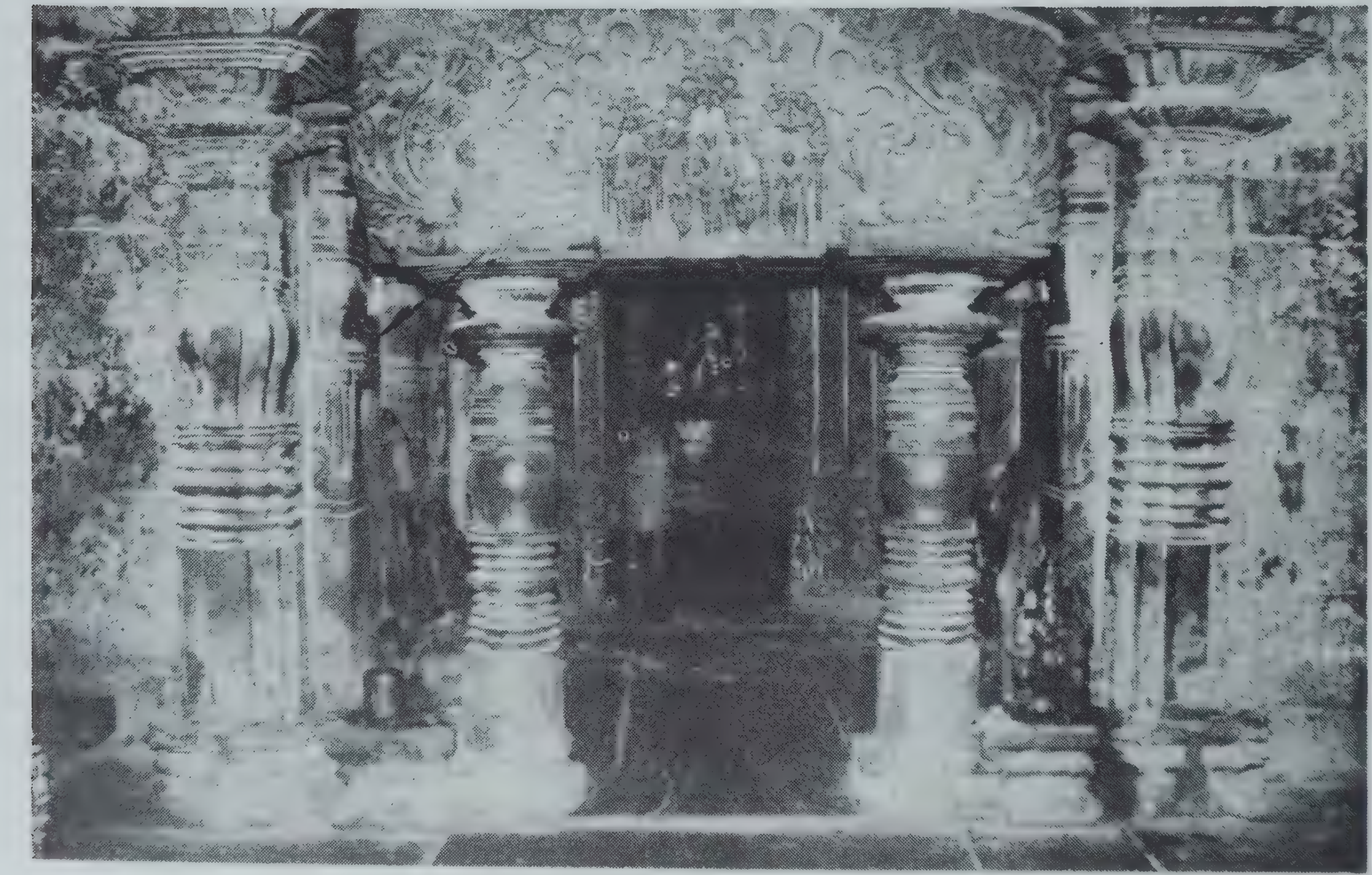
275. Lady standing naked.



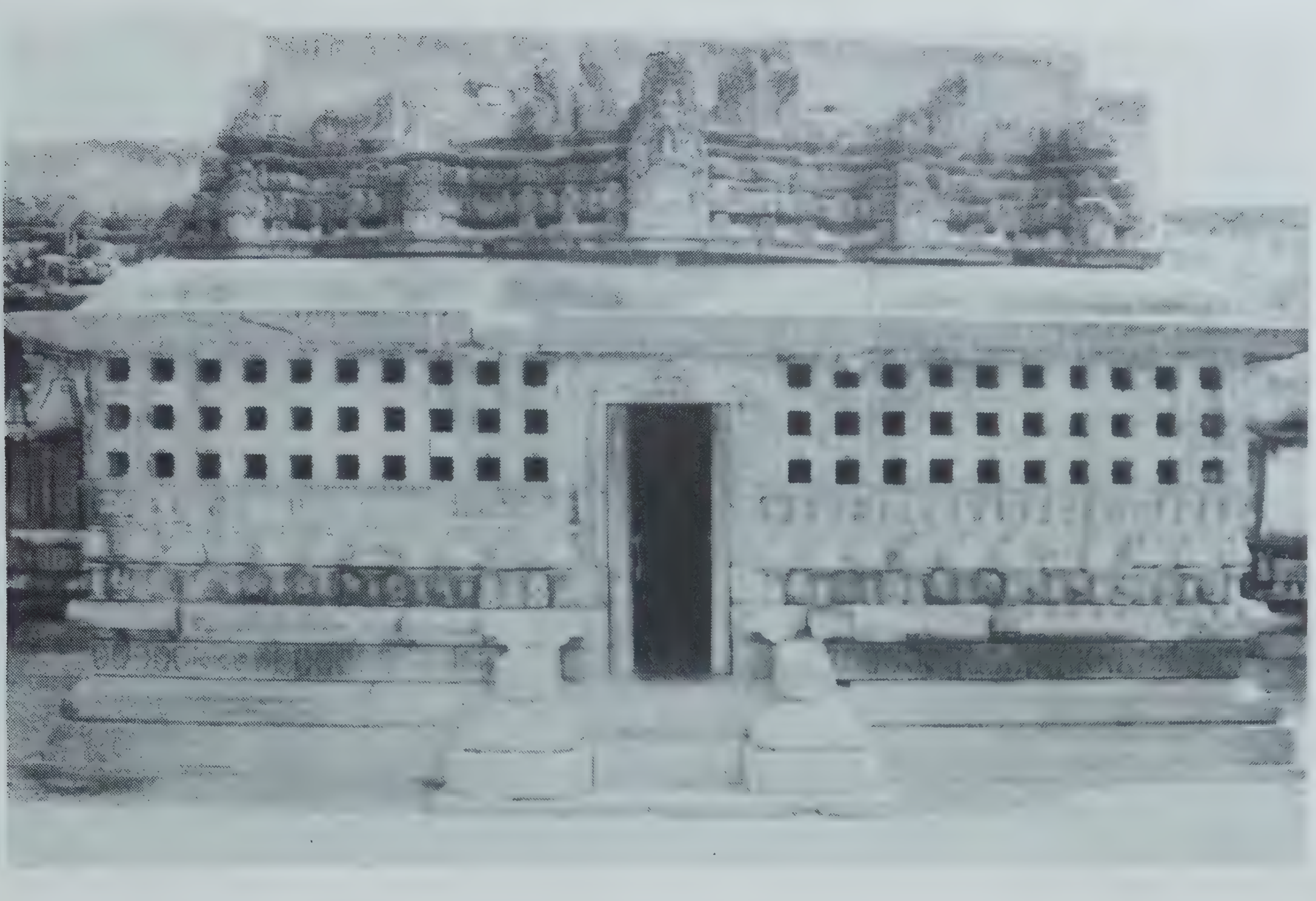
276. Saiva *Dvarapala.*



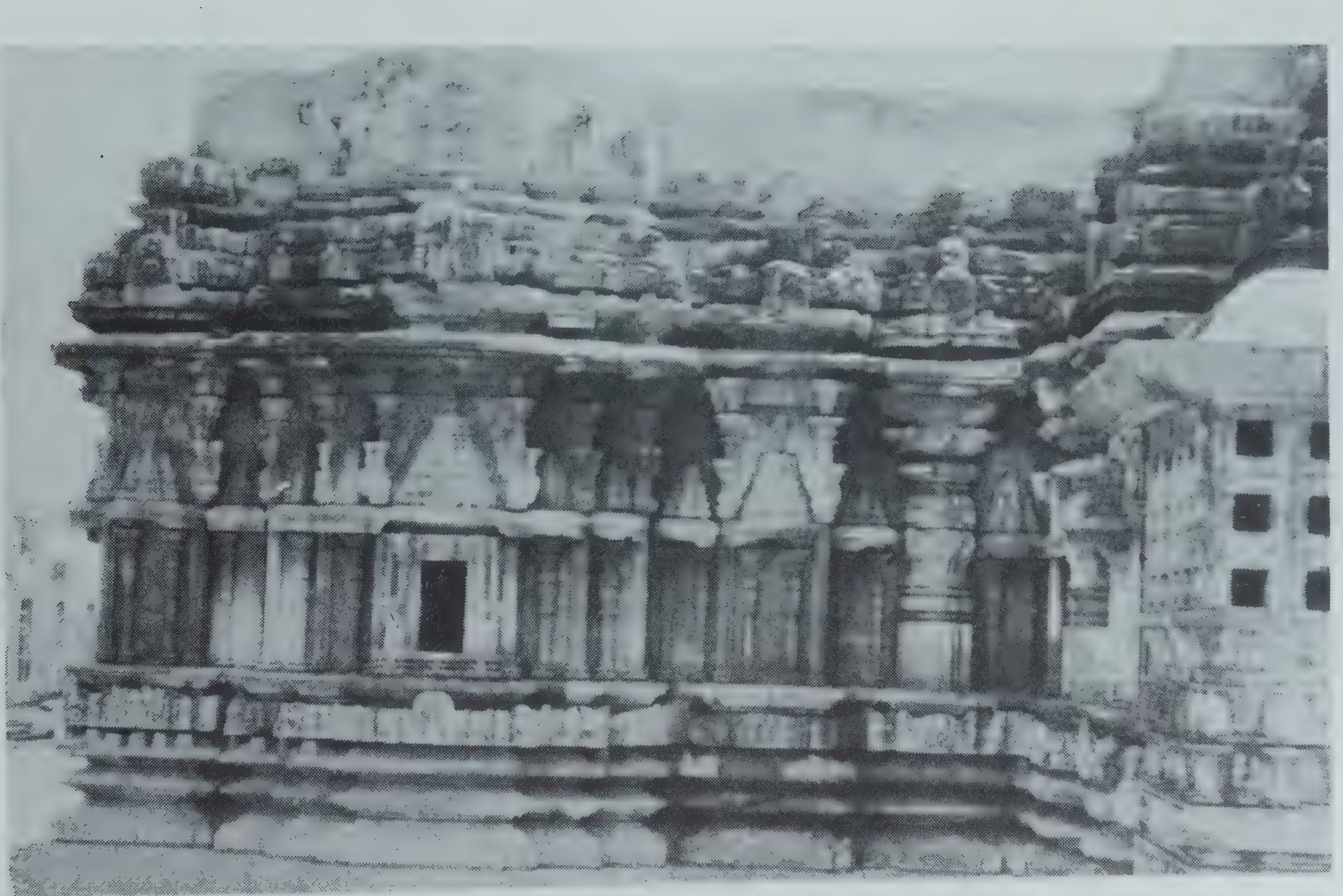
277. Pillar.



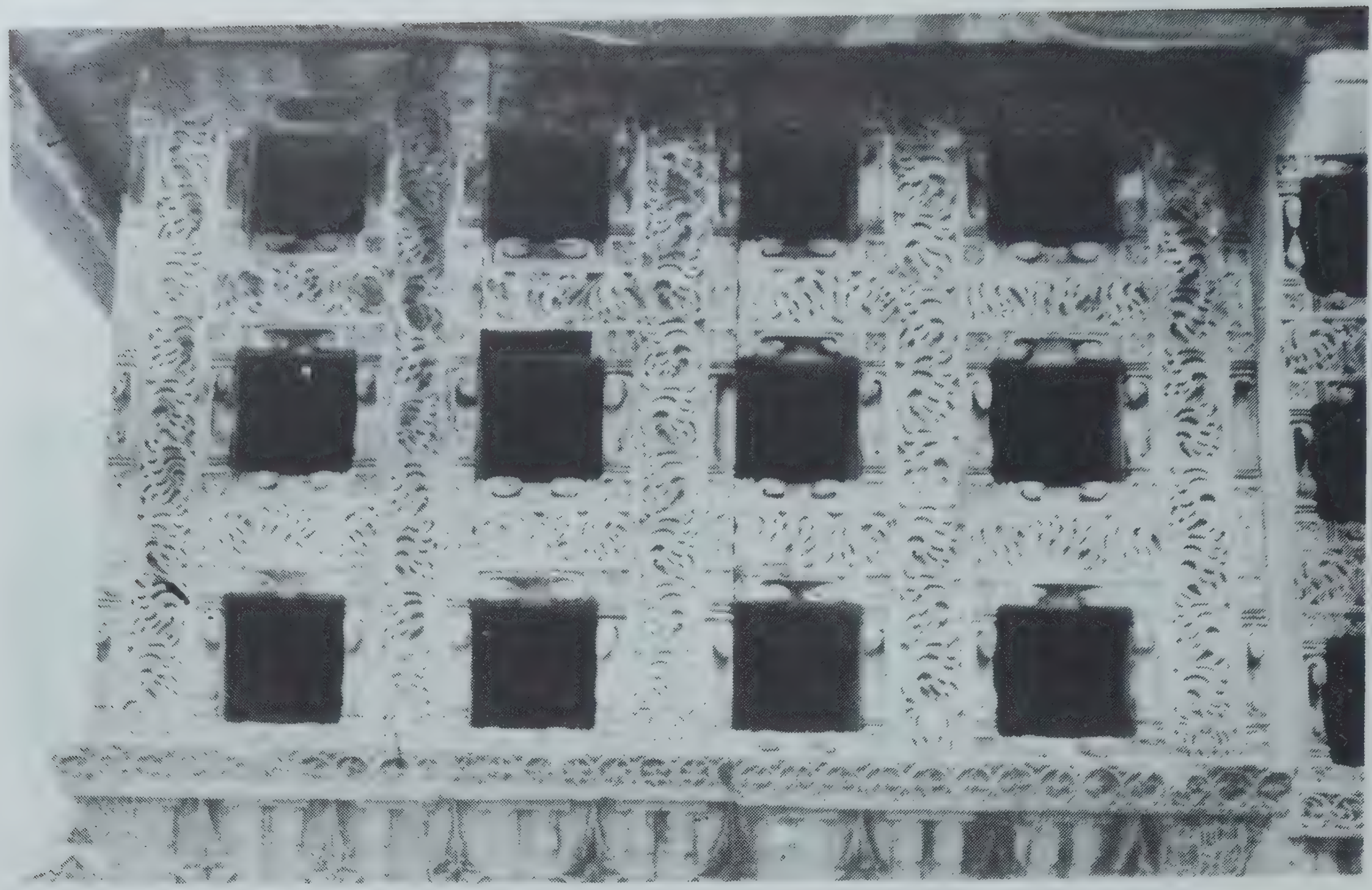
278. *Antarāḷa, Tōraṇa.*



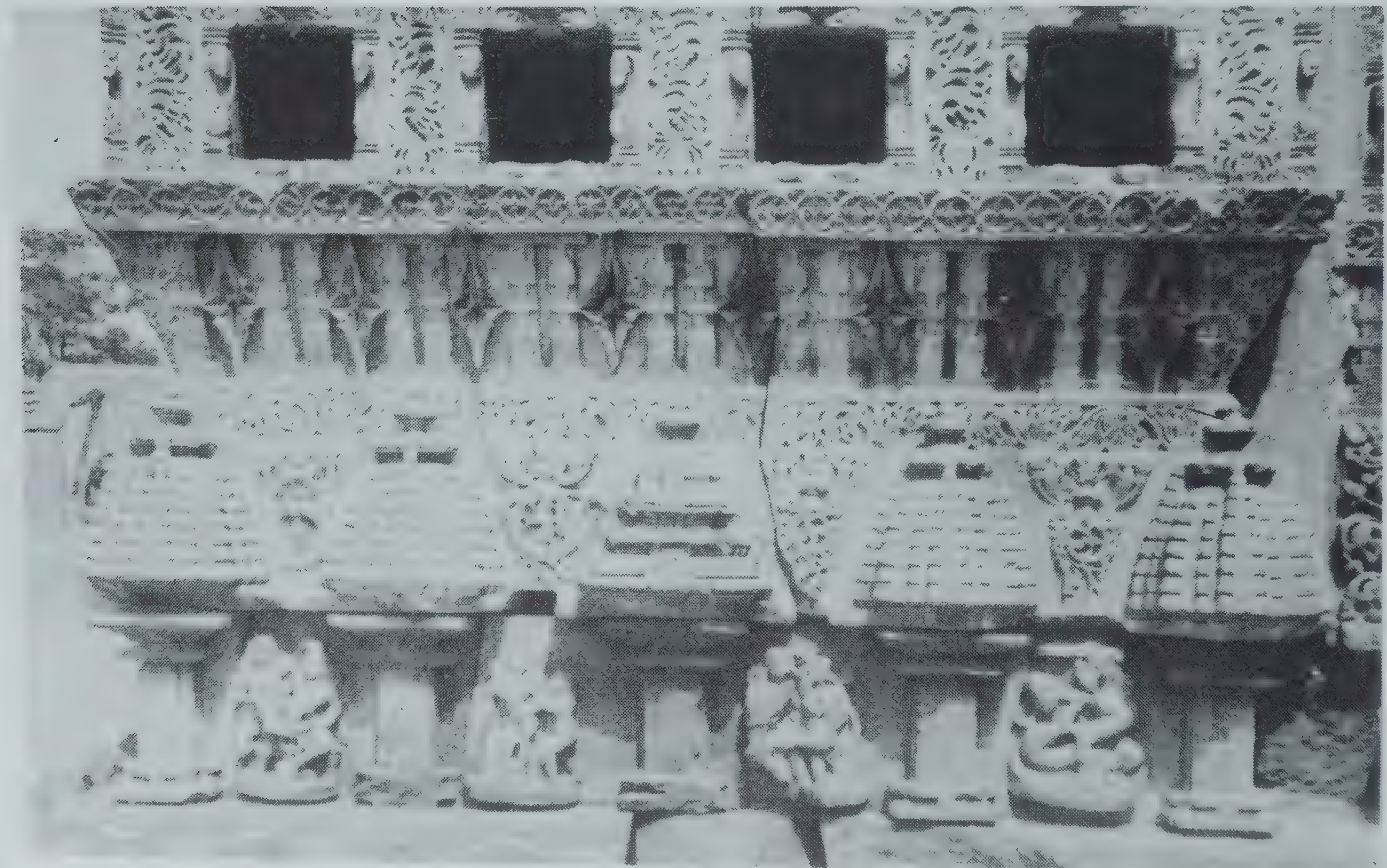
279. View from South.



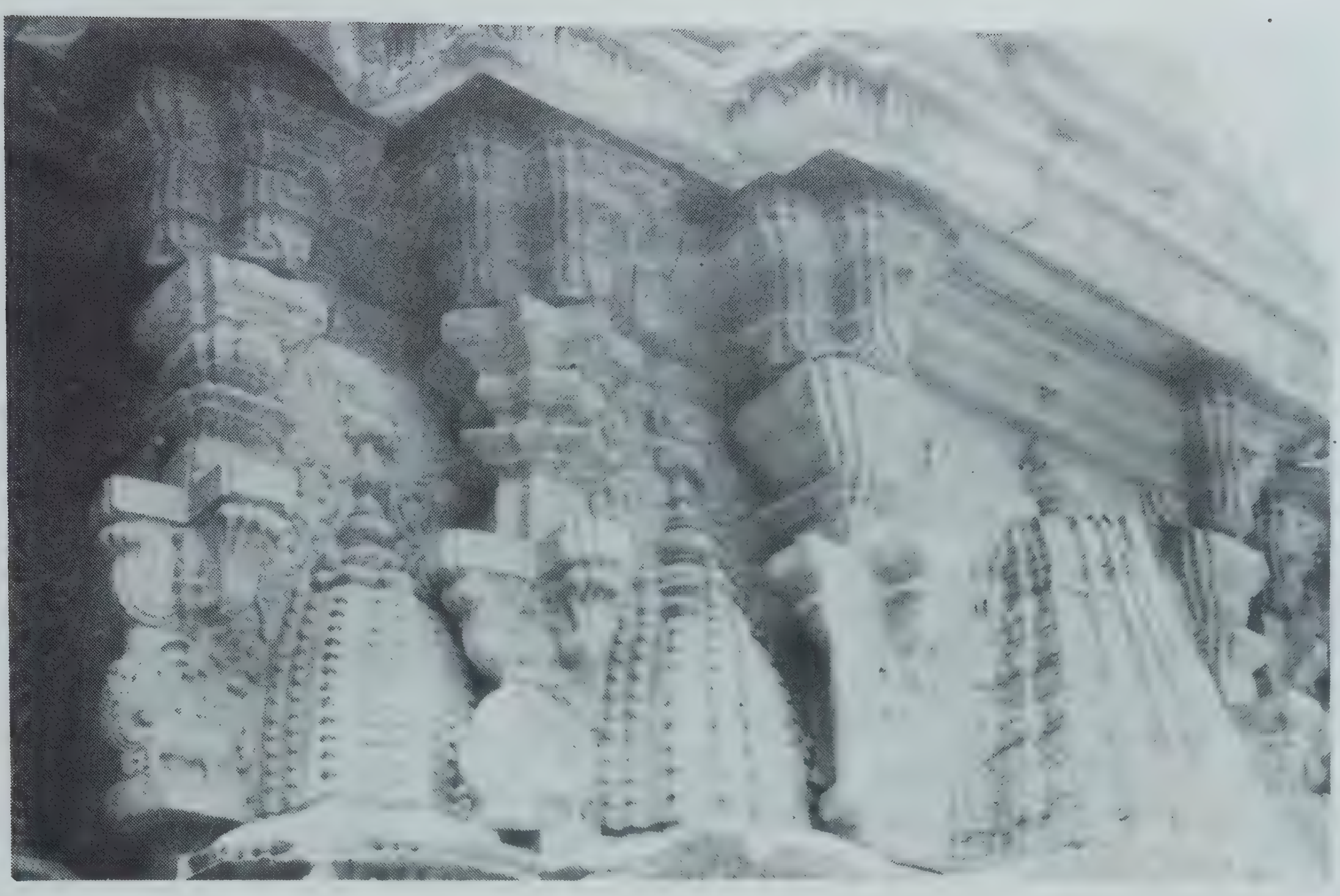
280. West *Garbhagṛiha,* Wall.



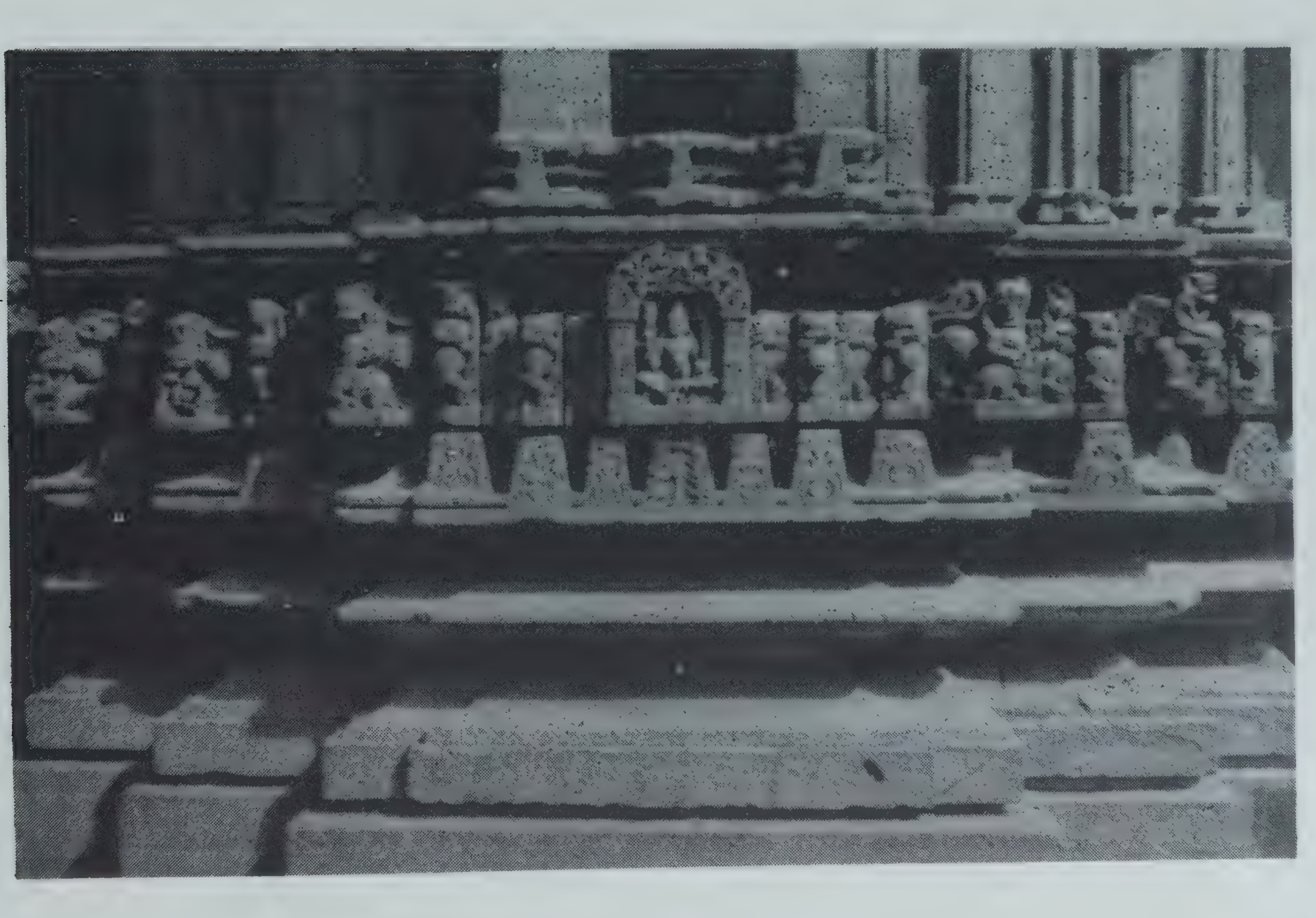
281. *Mukhamanṭapa, Jāla-vātāyana.*



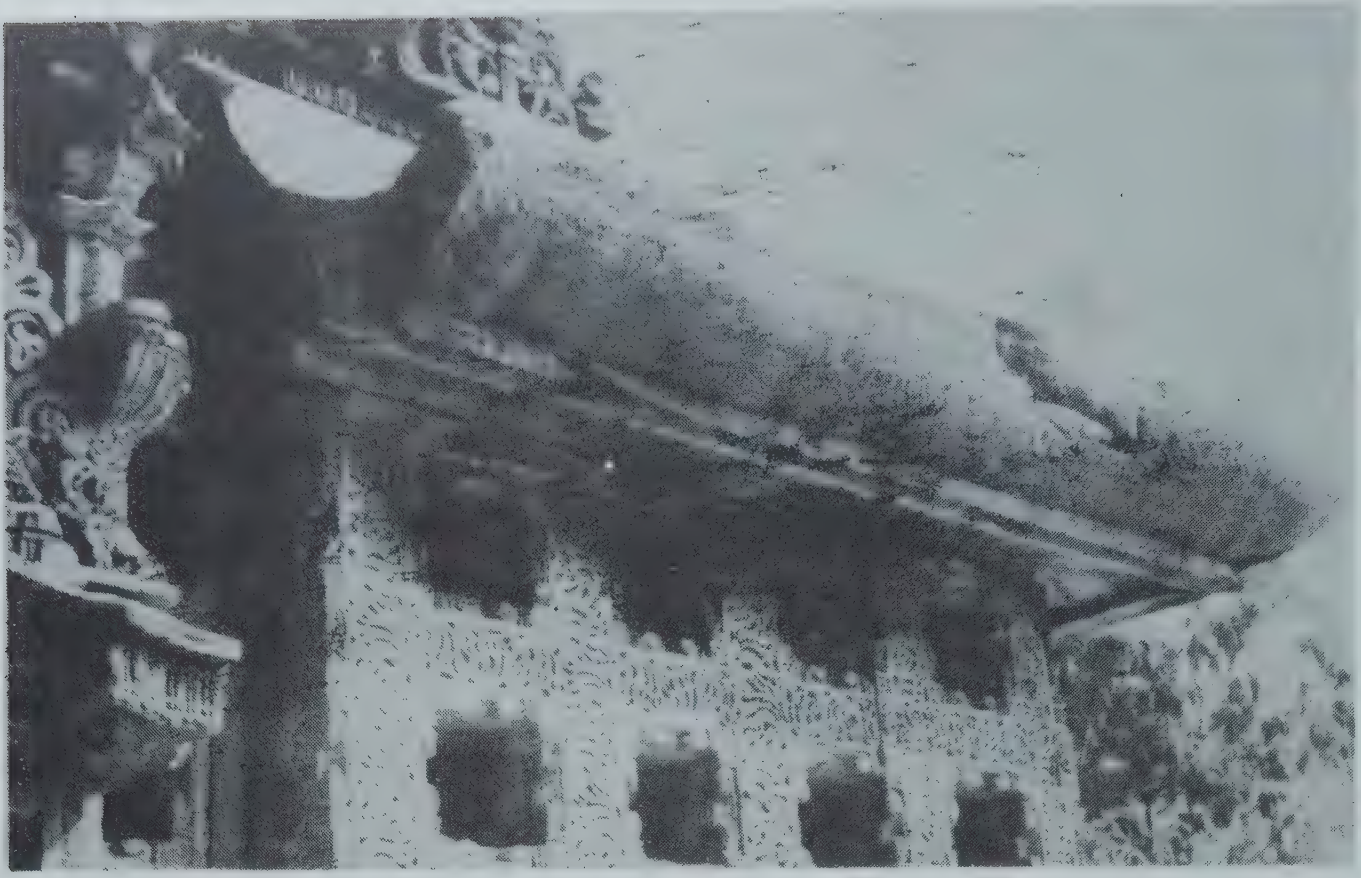
282. *Mukhamanṭapa, Kakshāsana.*



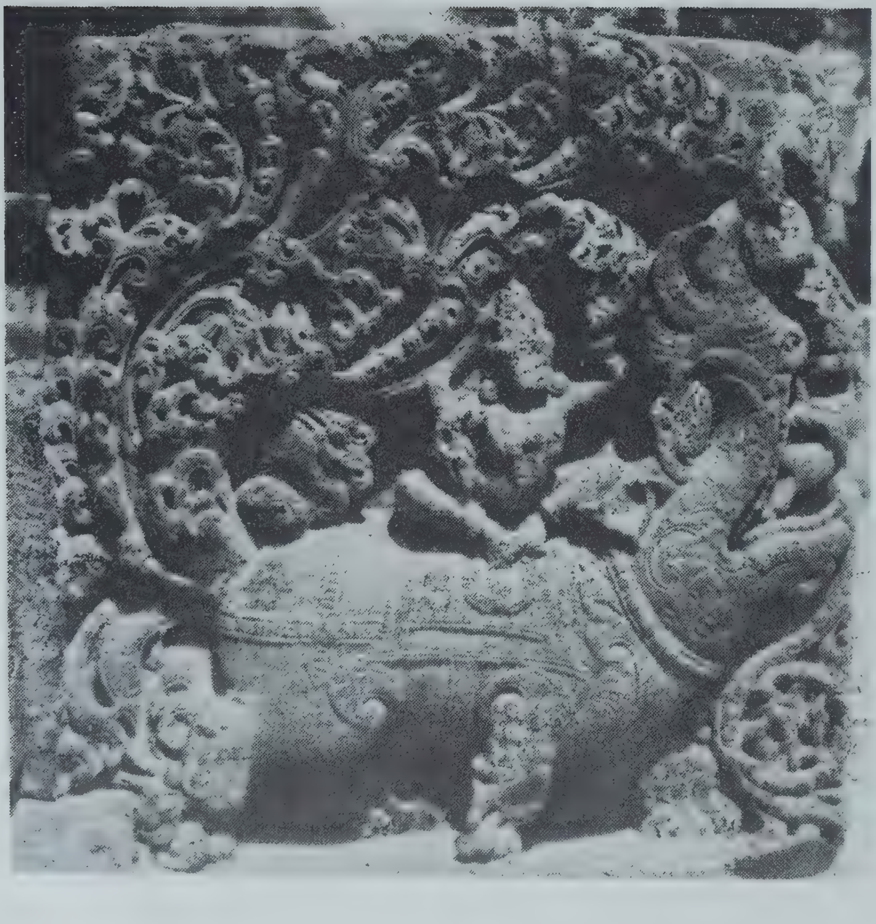
283. West *Garbhagṛiha* Wall, Upper Portion.



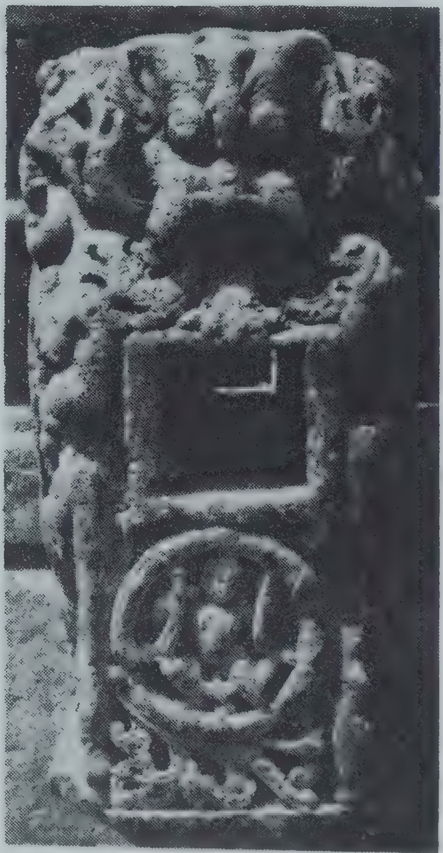
284. *Adhishṭhāna*, Details.



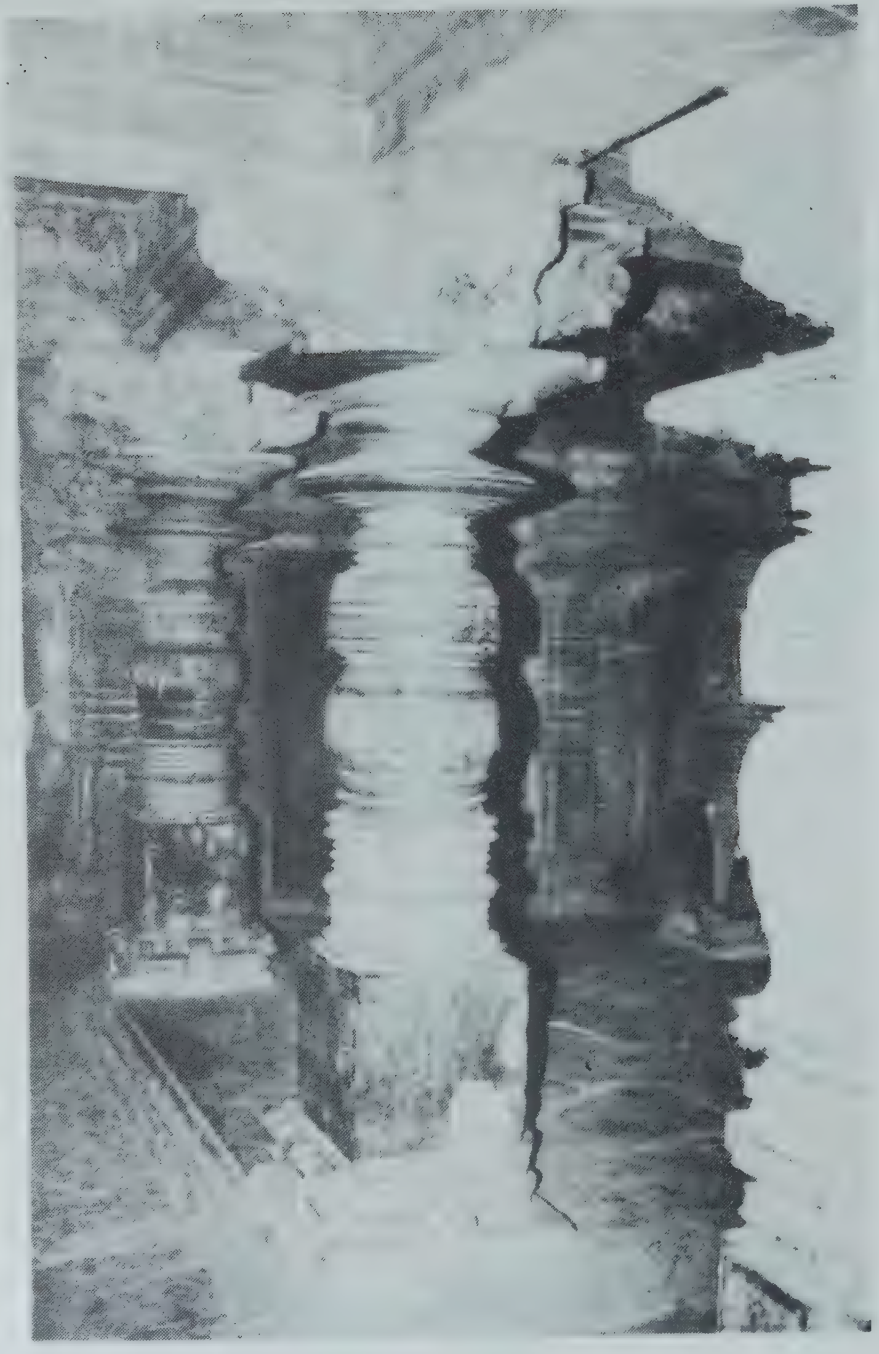
285. *Mukhamanṭapa*, Eave.



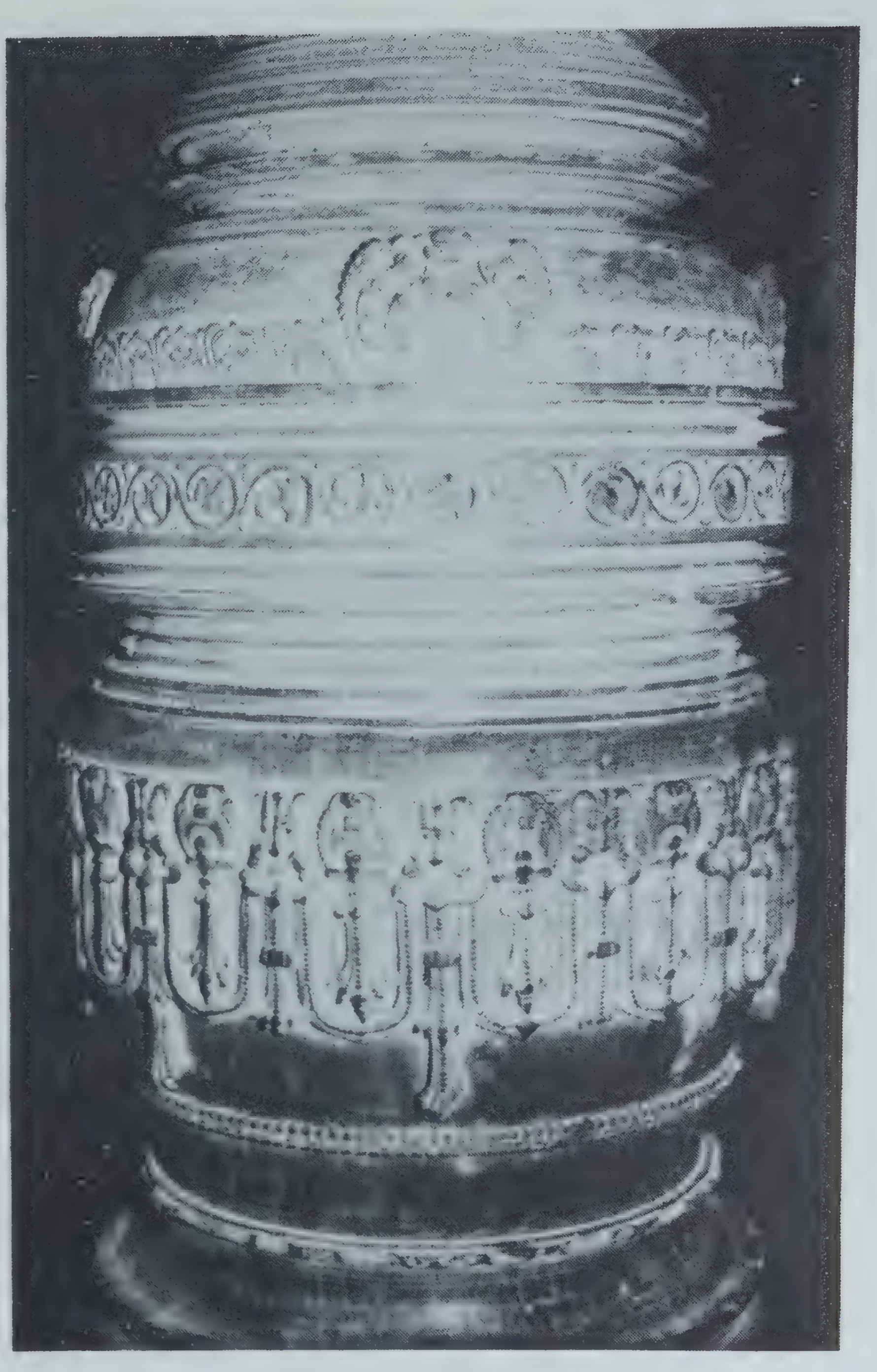
286. West *Garbhagṛiha*, *Pranāḷa*.



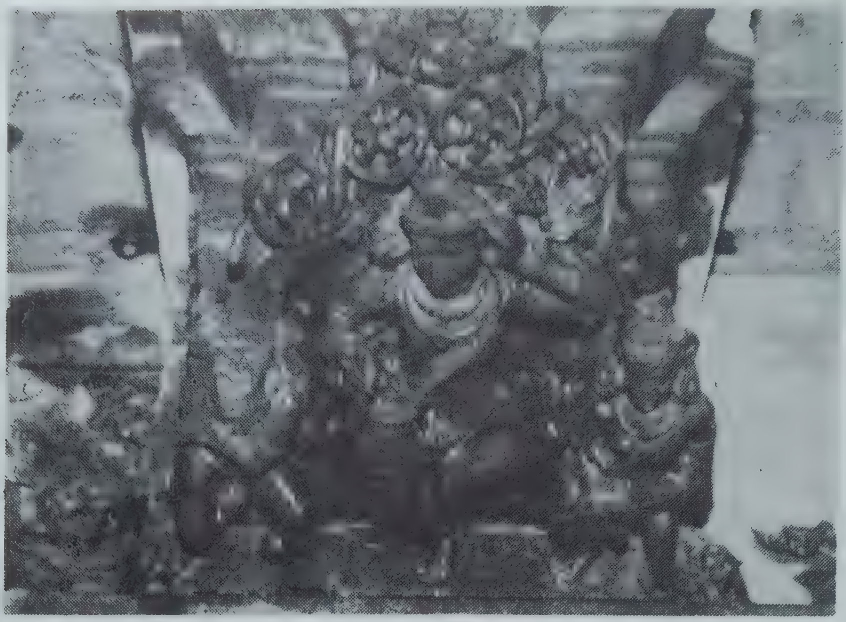
287. *Pranāḷa*, Front.



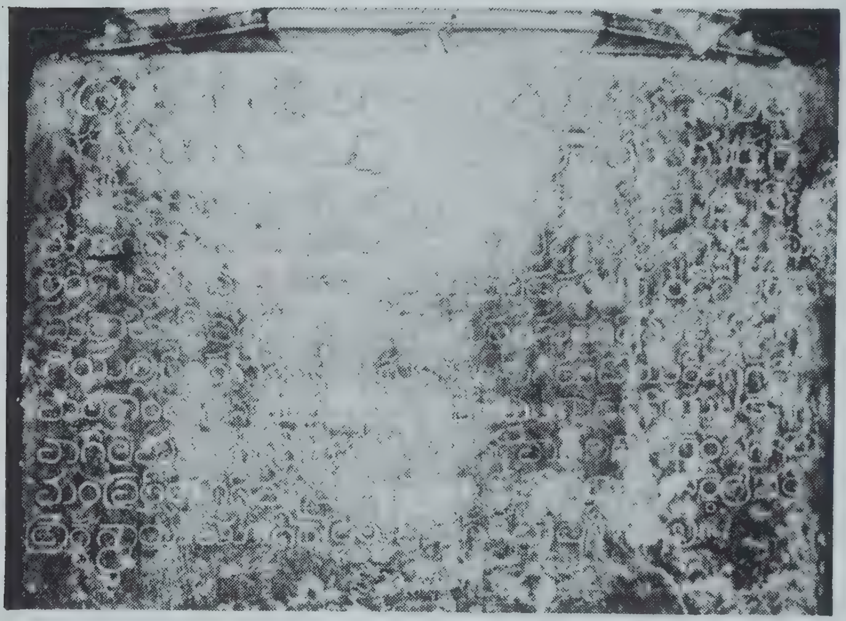
288. Inscribed Pillar.



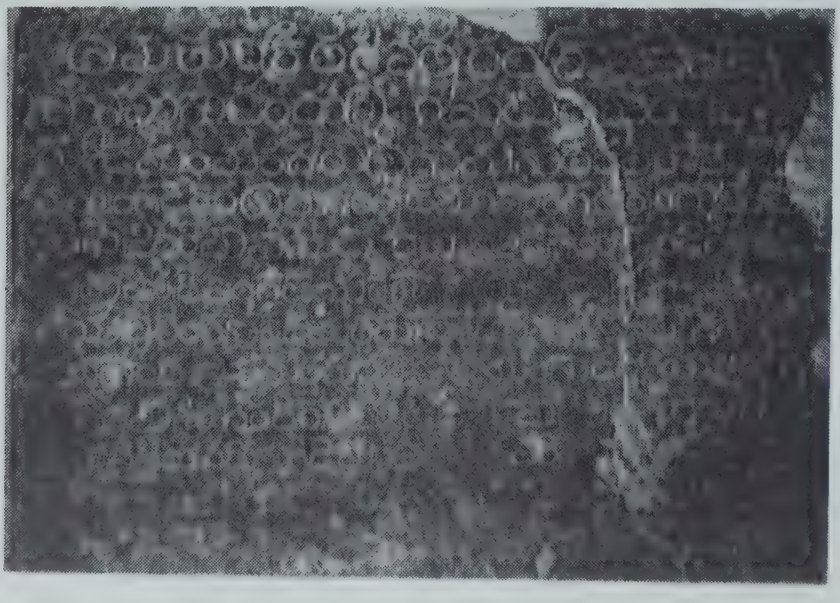
289. Pillar Decoration.



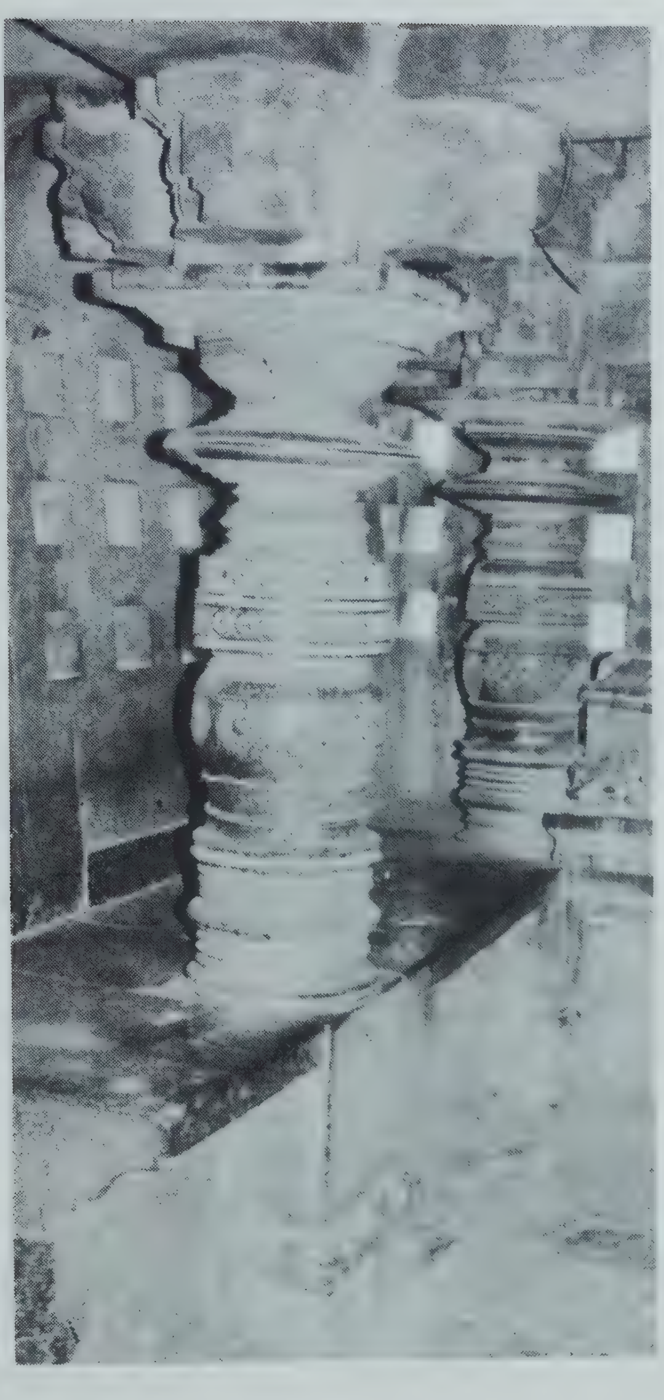
290. Pillar, Bracket Figure on Corbel.



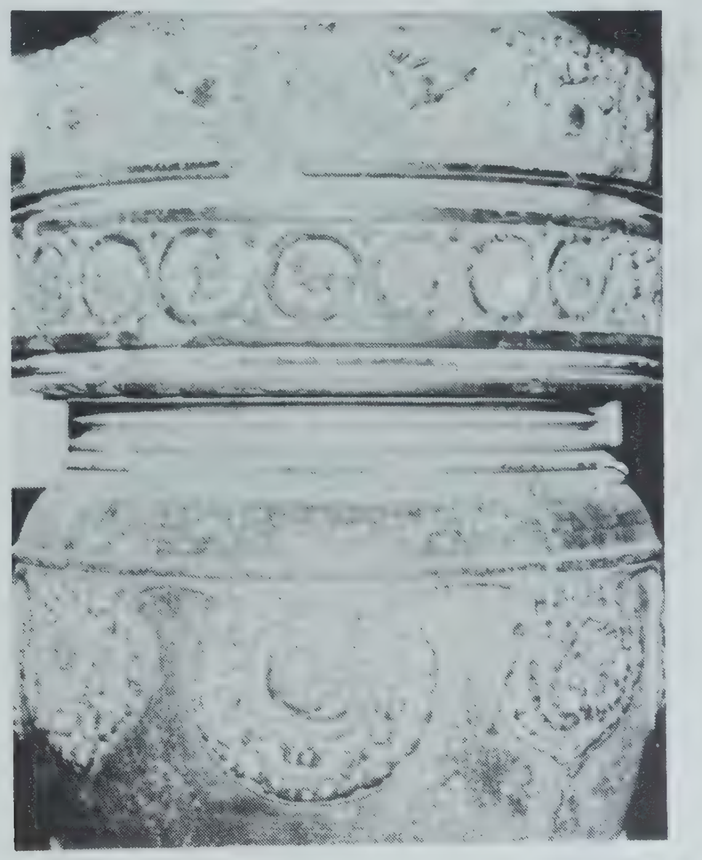
291. Inscription on Pillar.



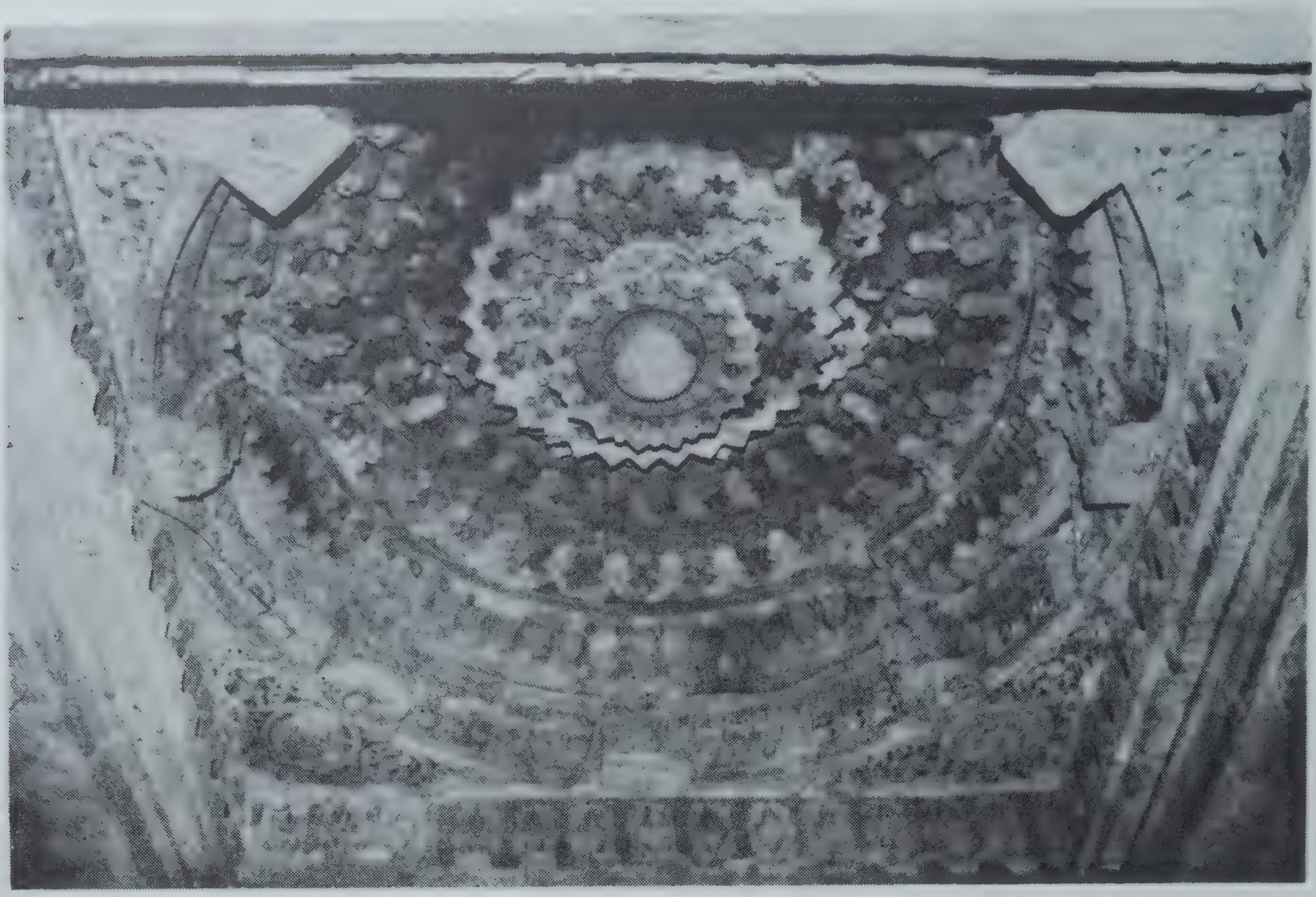
292. Impression of Inscription.



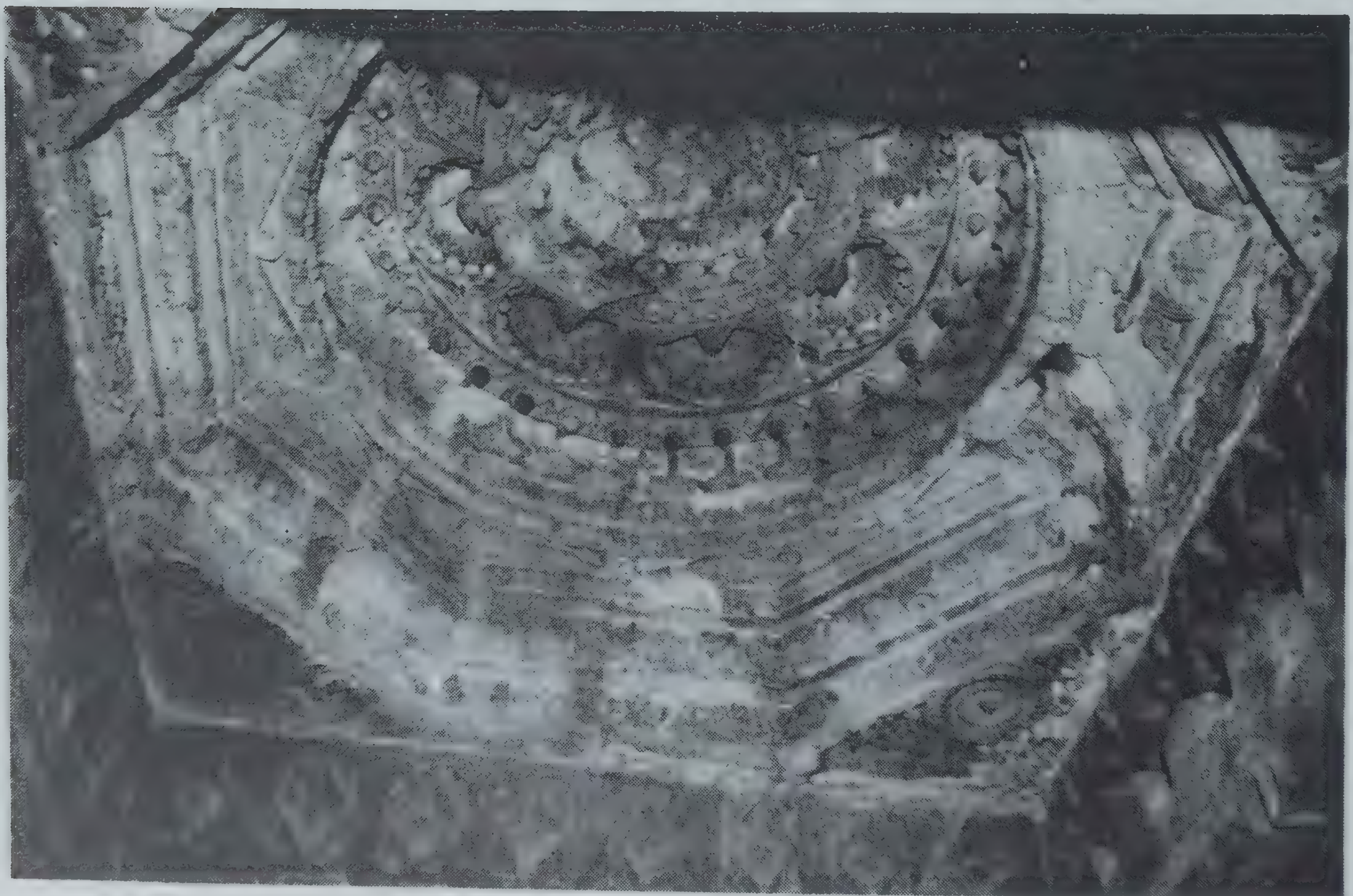
293. Pillars.



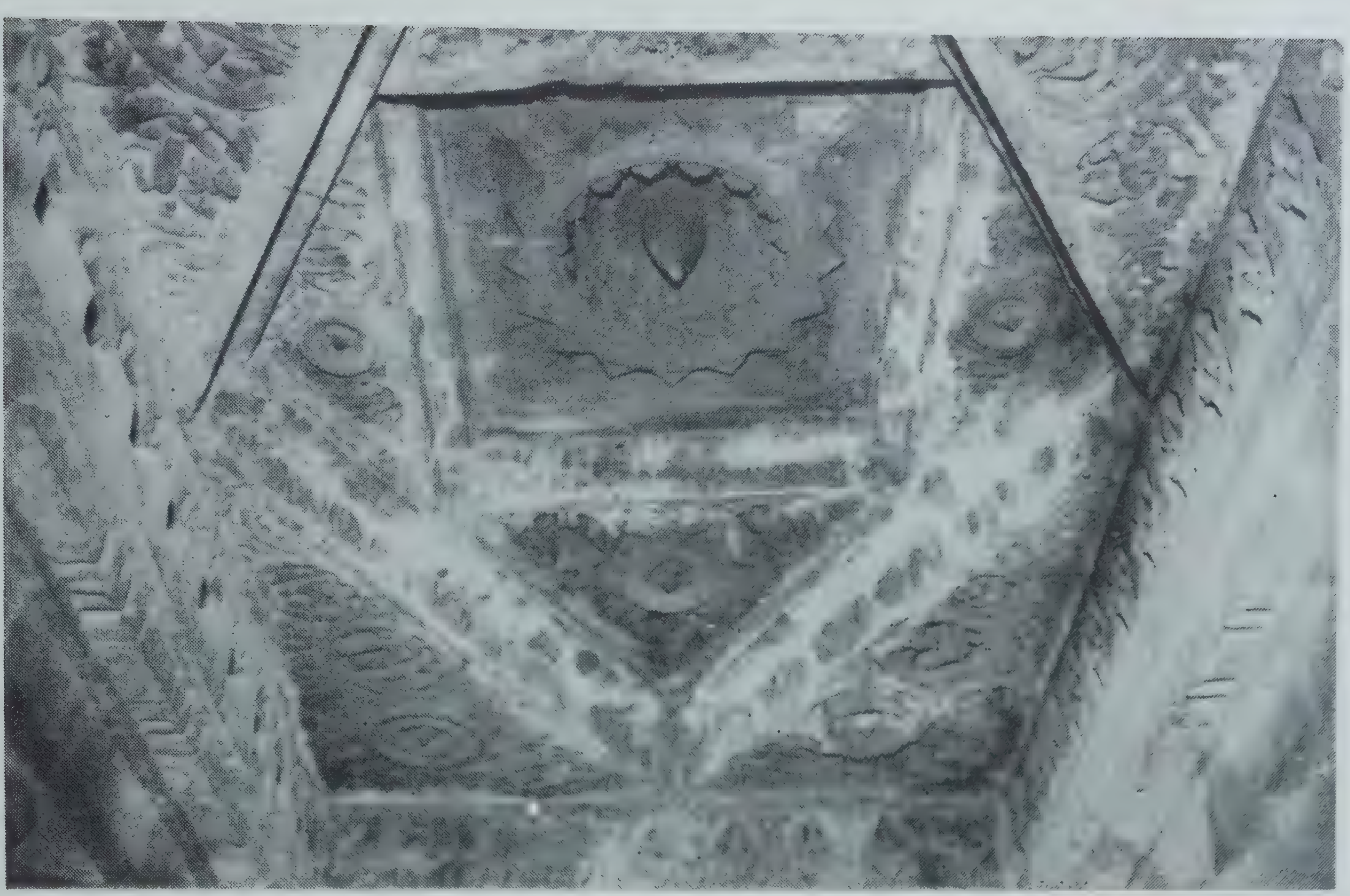
294. Pillar Decoration.



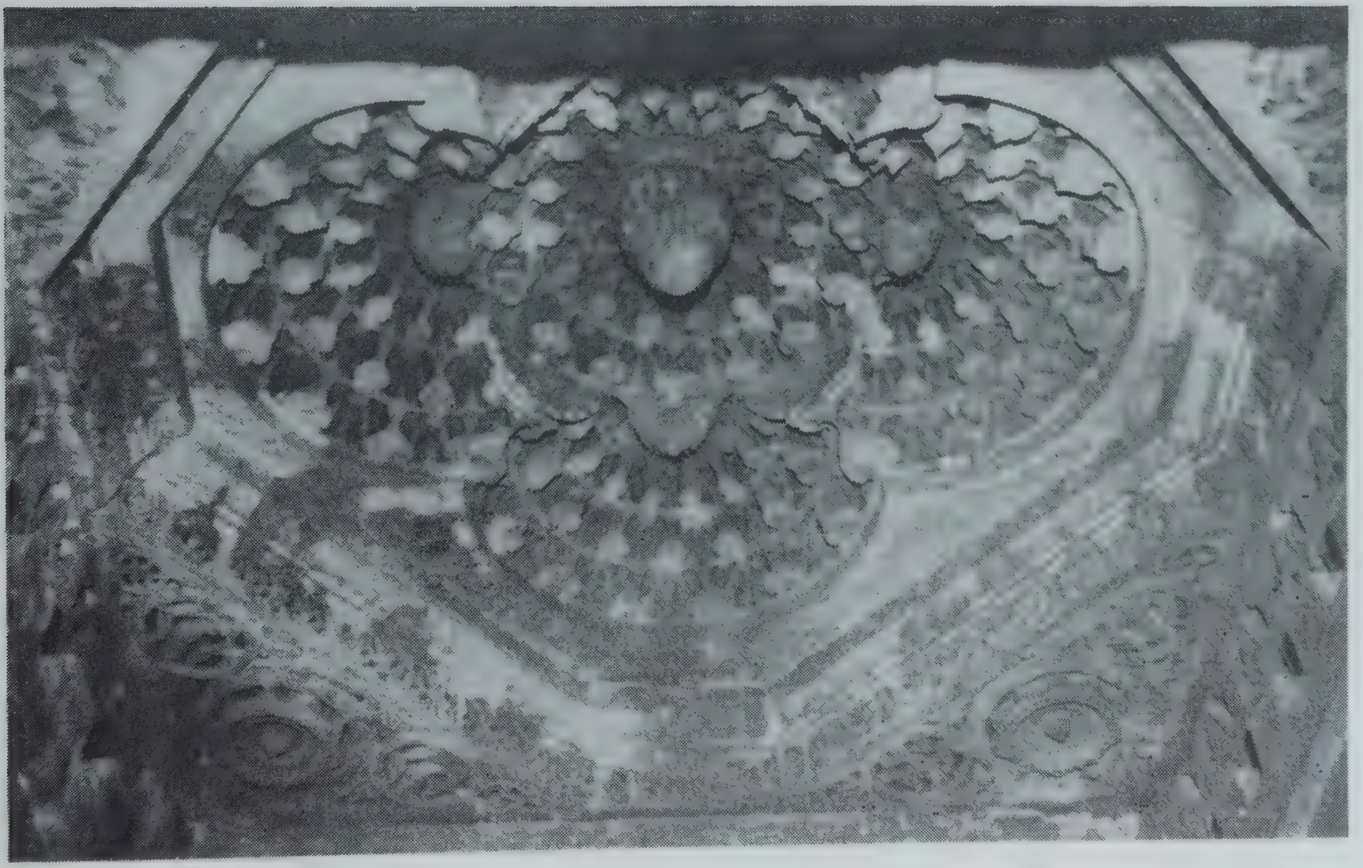
295. Ceiling.



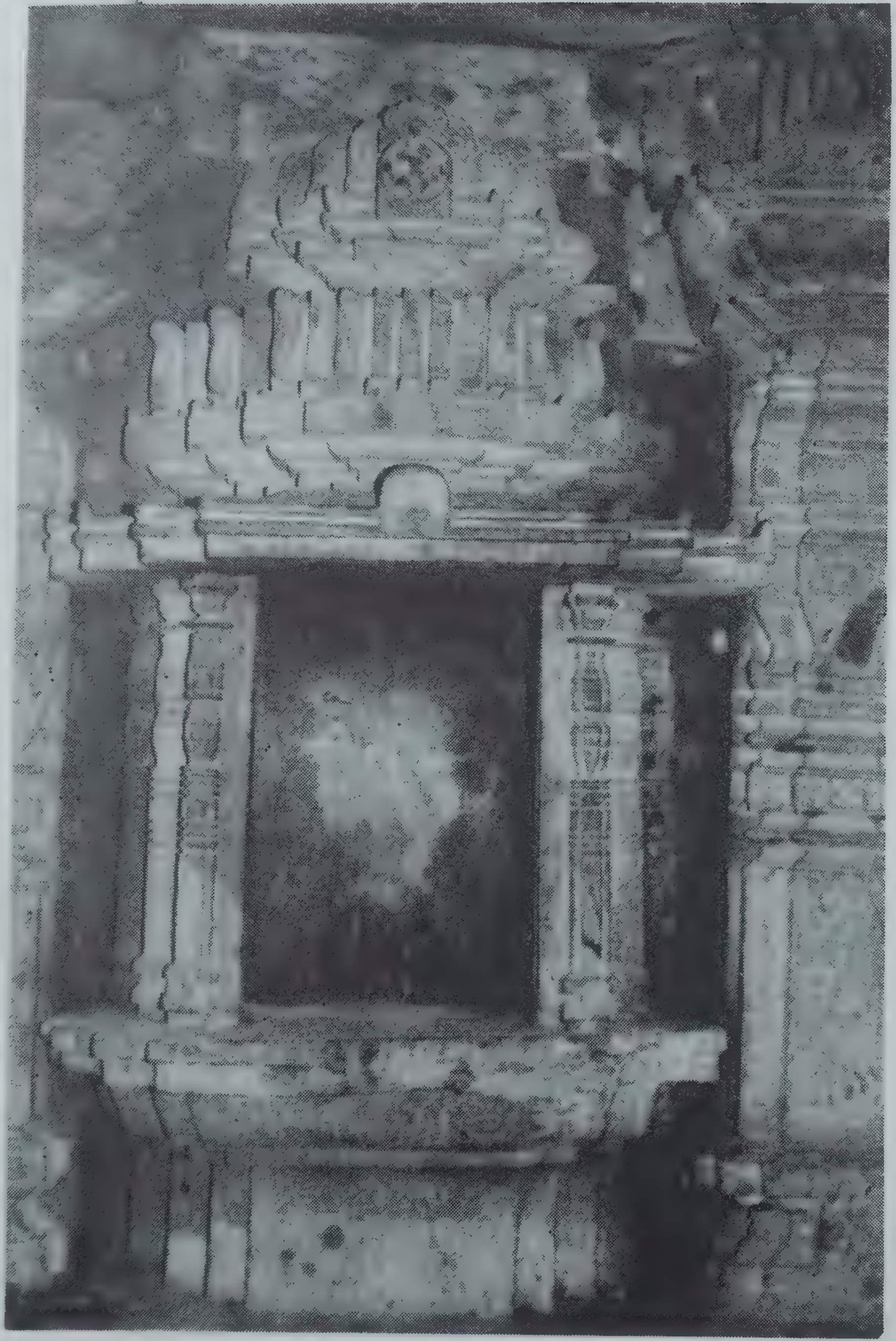
296. Ceiling.



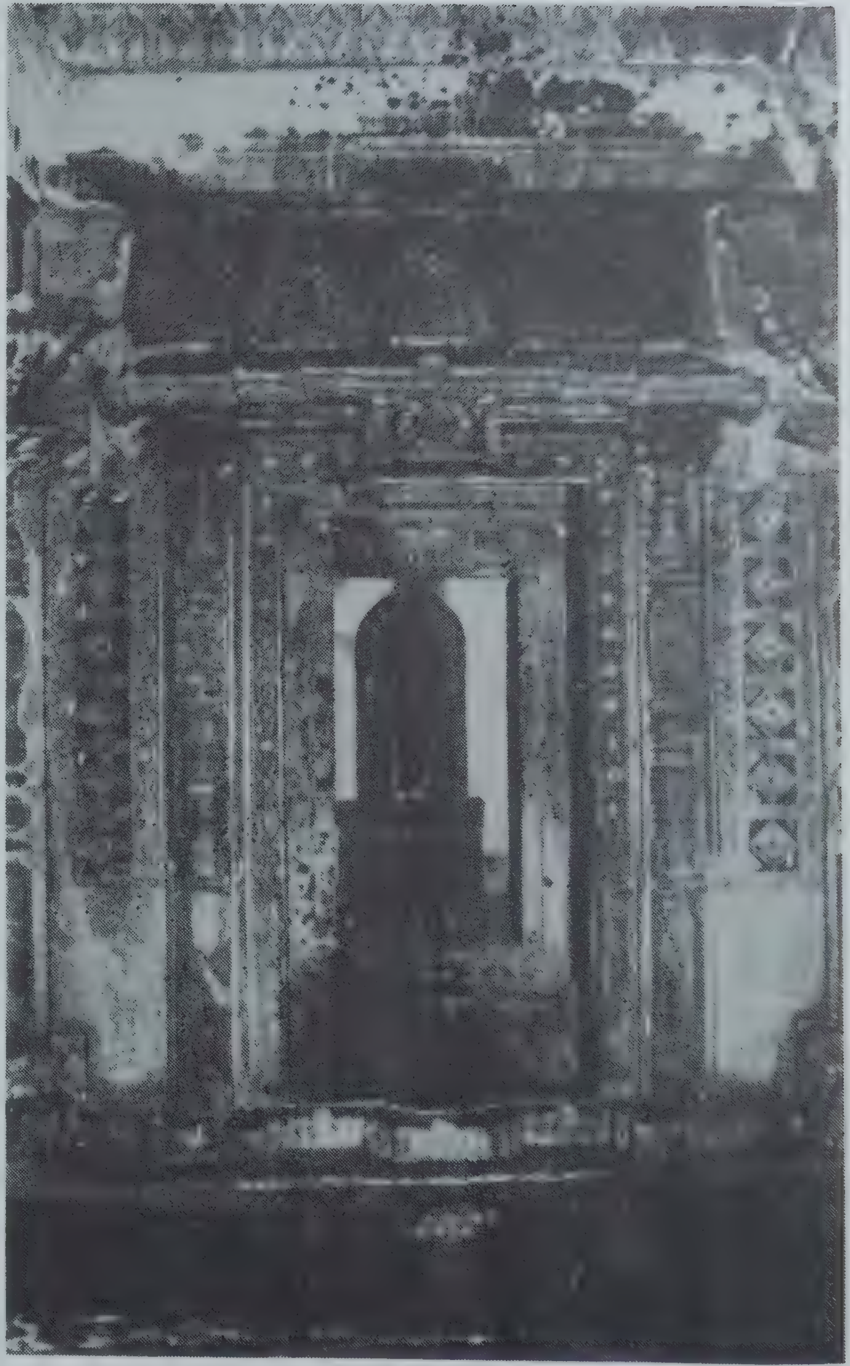
297. Ceiling.



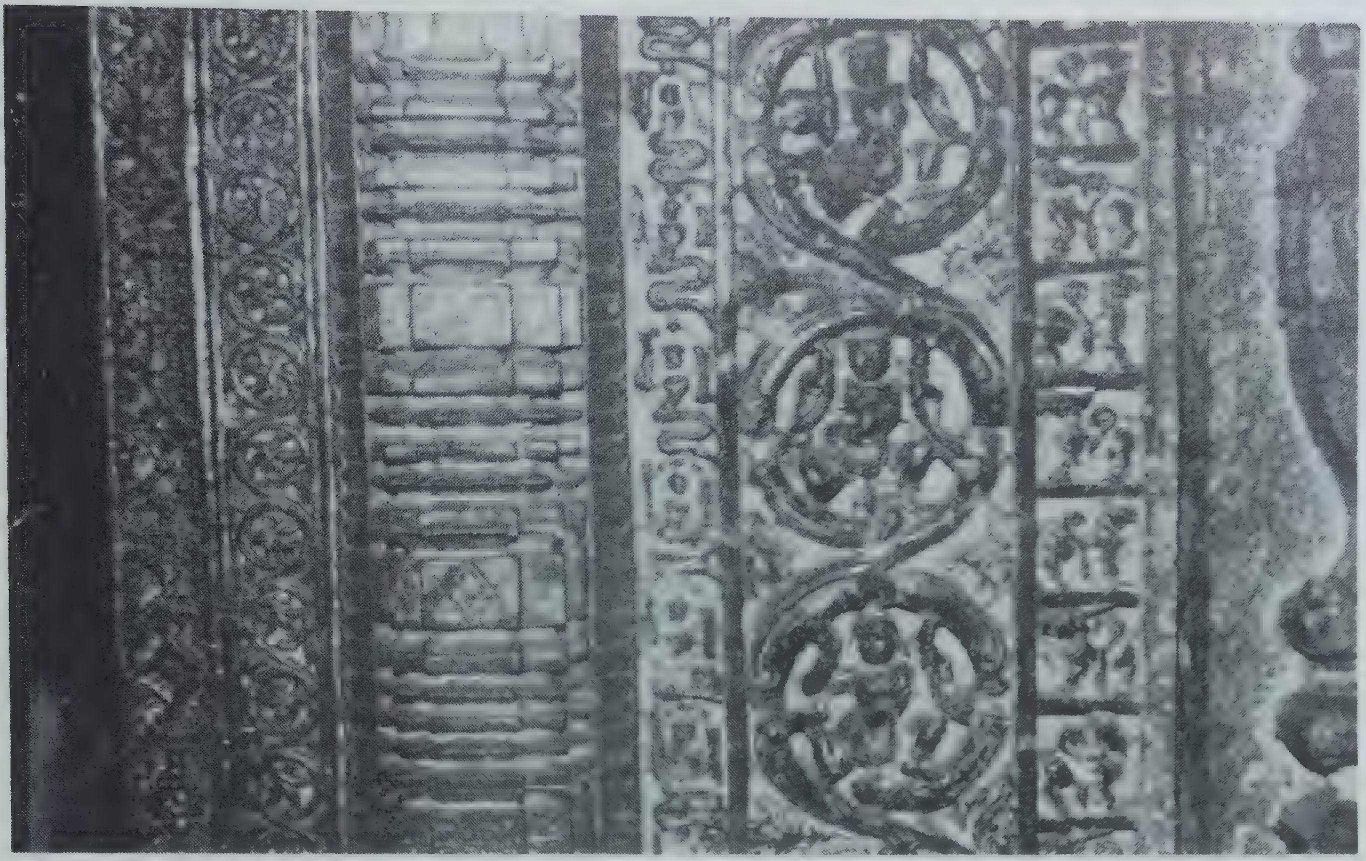
298. Ceiling.



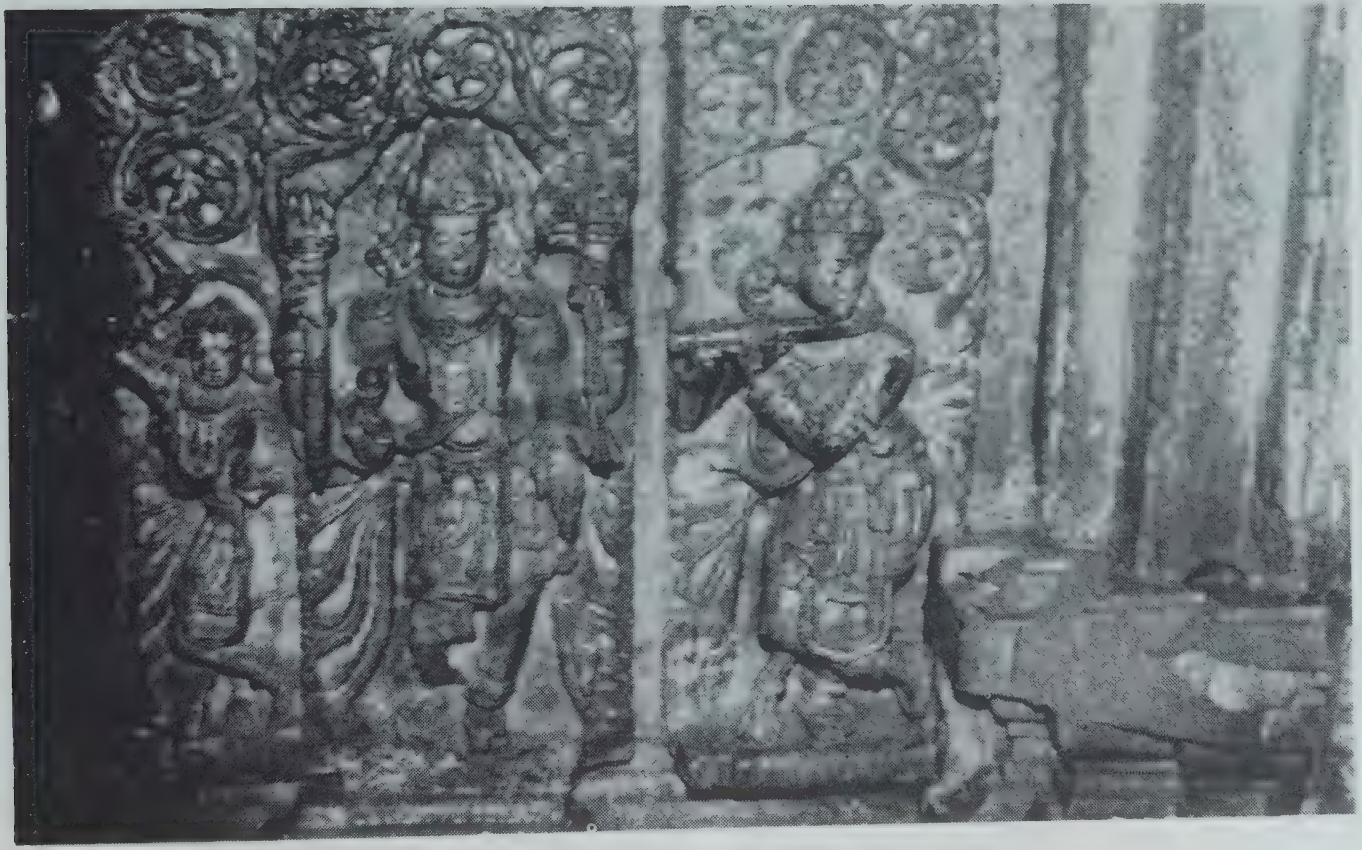
299. Niche.



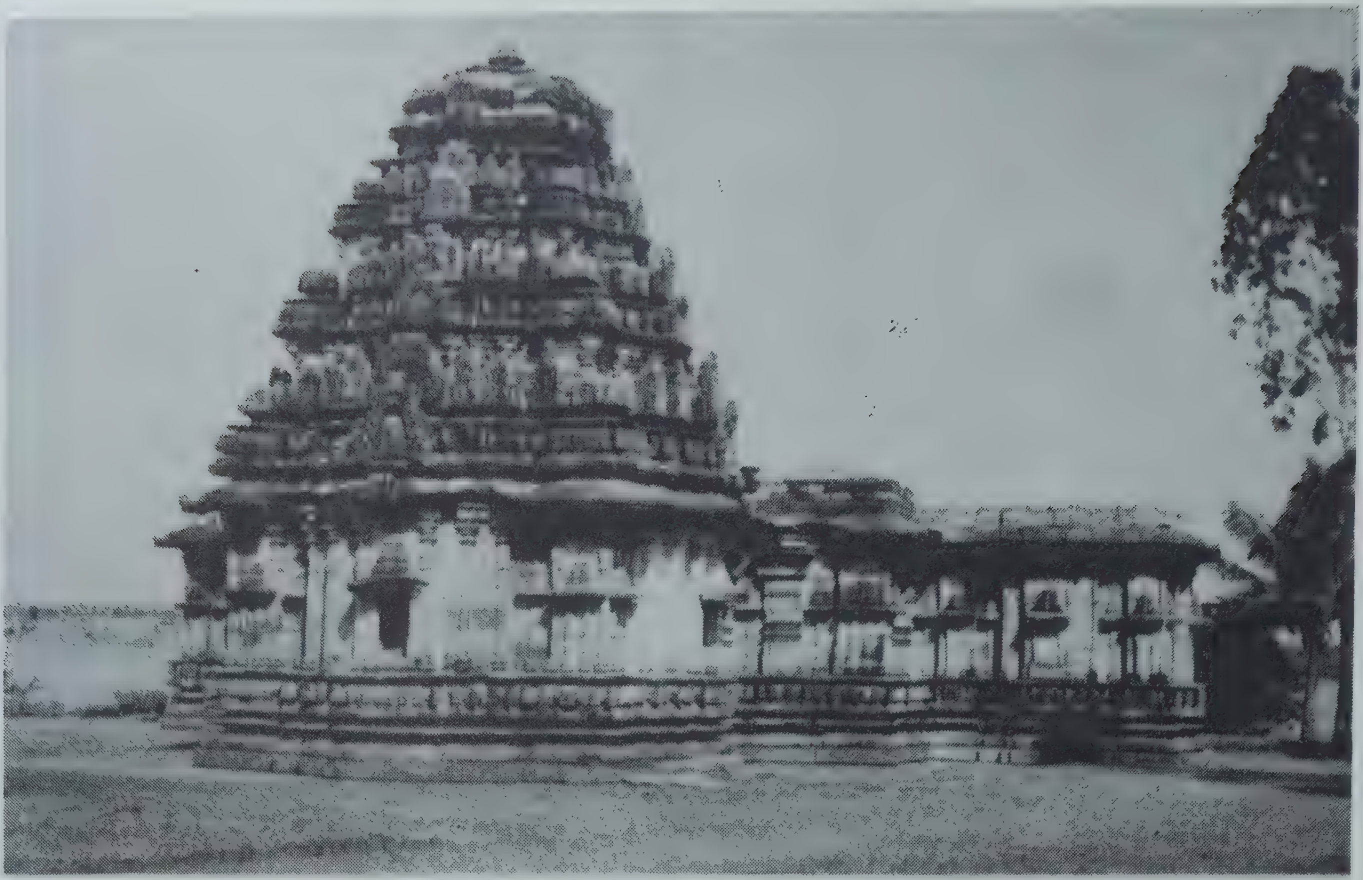
300. East *Antarāḷa,* Door.



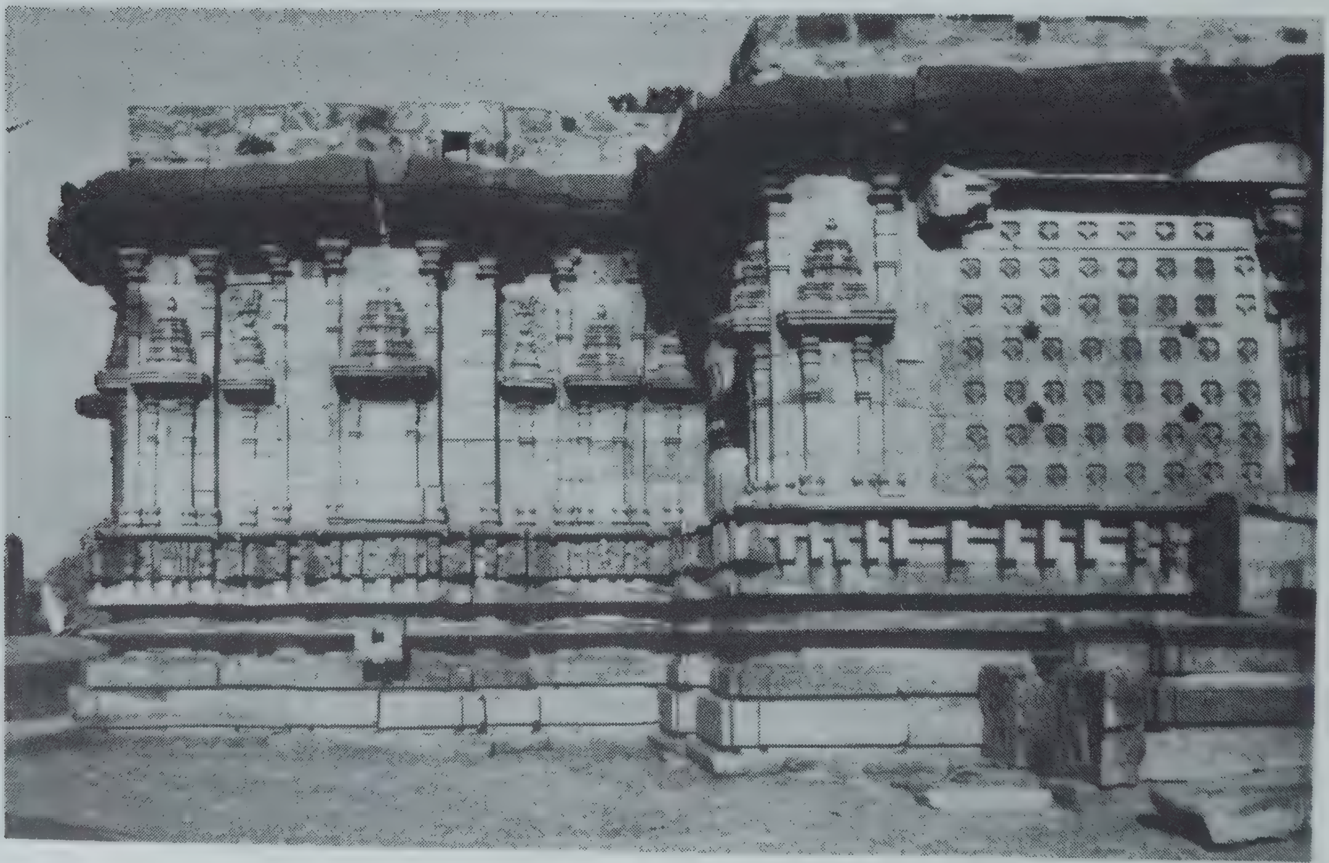
301. West *Antarāḷa,* Door *Śākhas.*



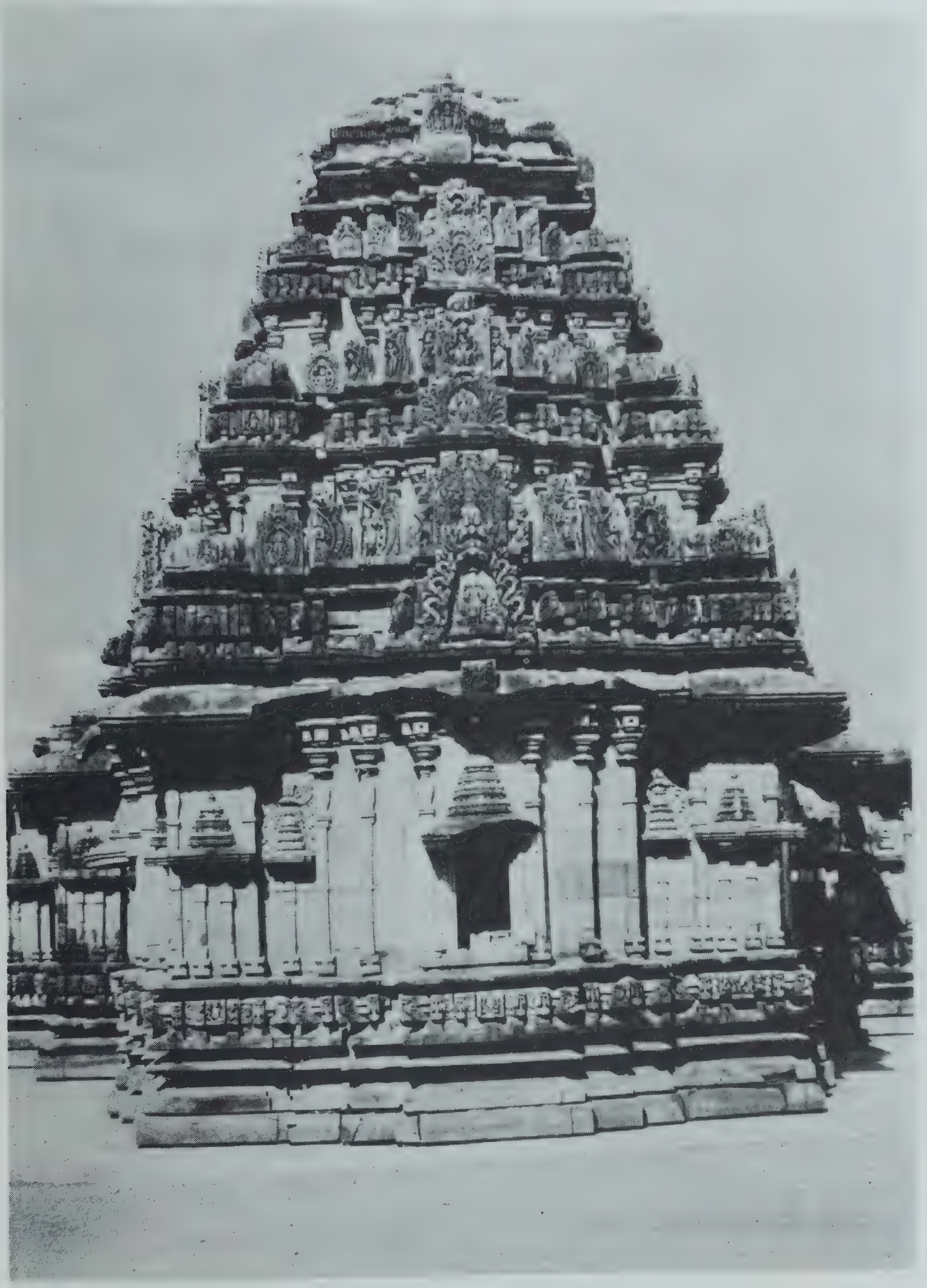
302. West *Antarāḷa*, Door, Figures.



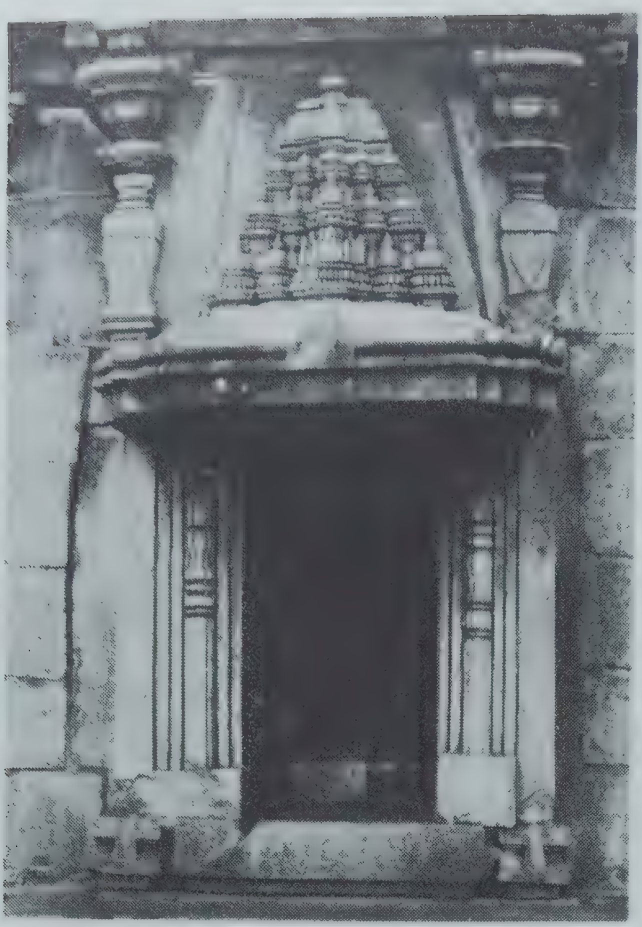
303. General View.



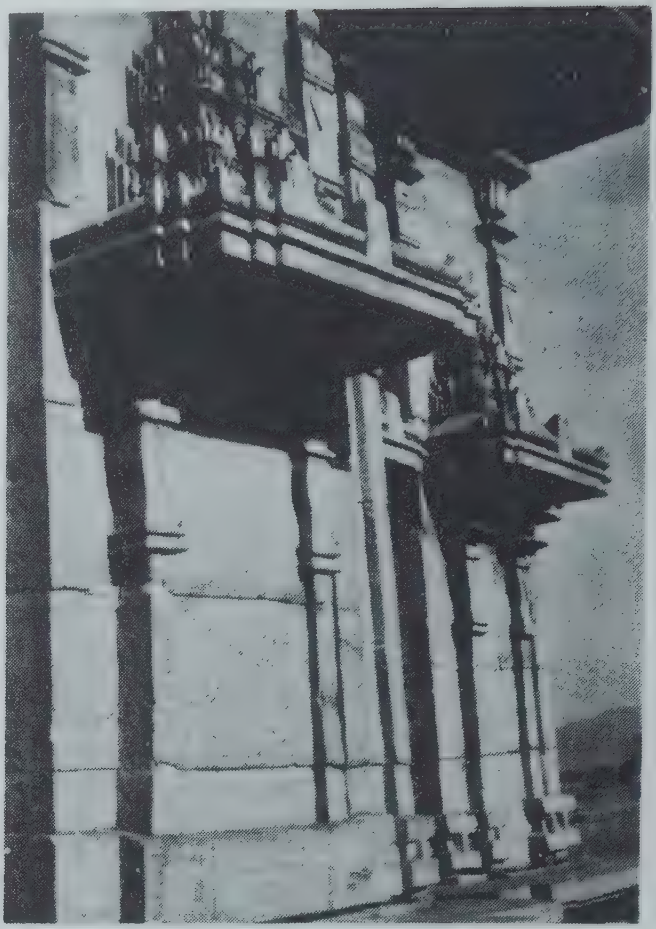
304. *Sabhāmaṇṭapa* Wall and South *Garbhagṛiha* Wall.



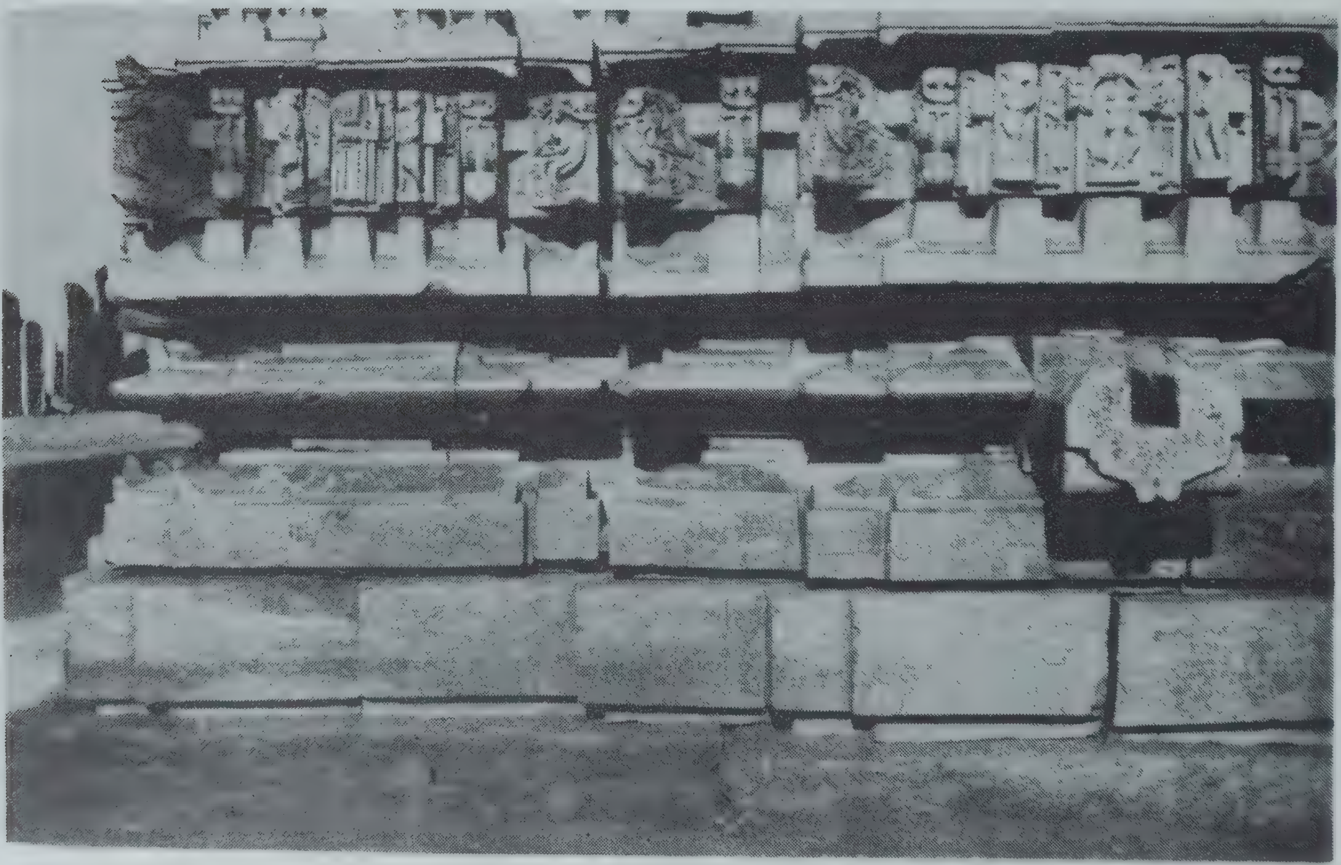
305. West *Garbhagṛiha* with Superstructure.



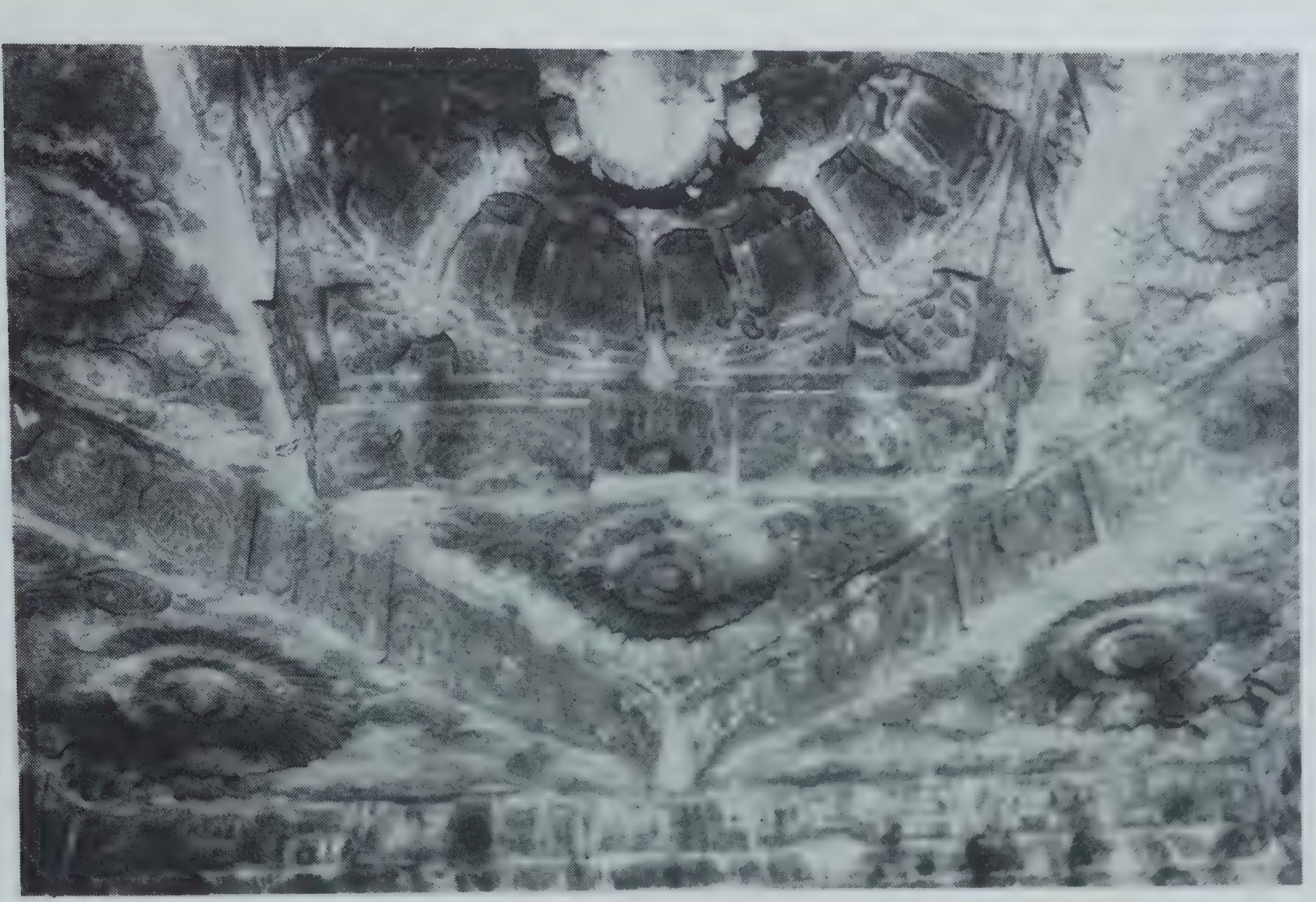
306. Niche.



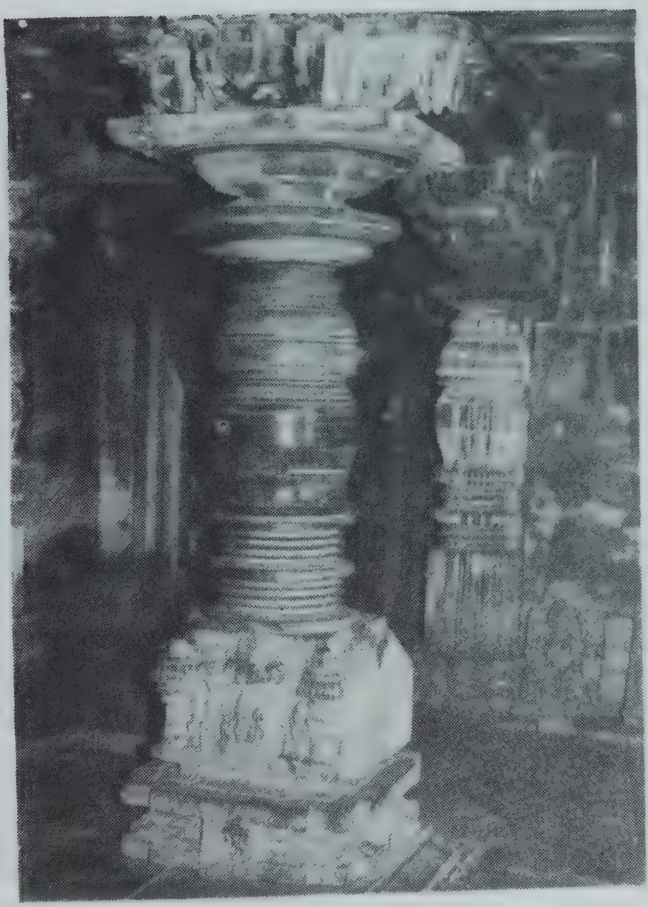
307. *Sabhāmanṭapa* Wall, Turrets.



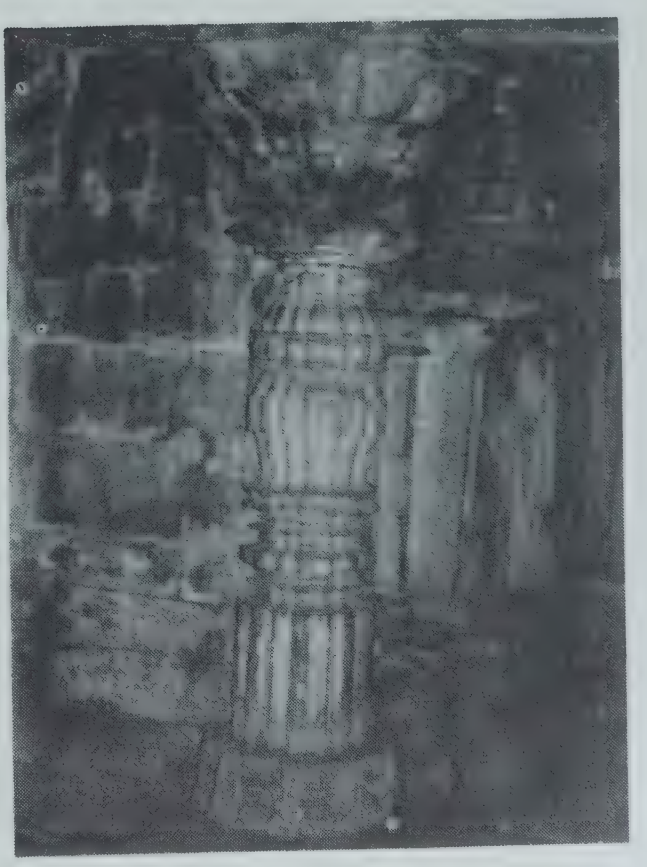
308. *Adhishṭhāna.*



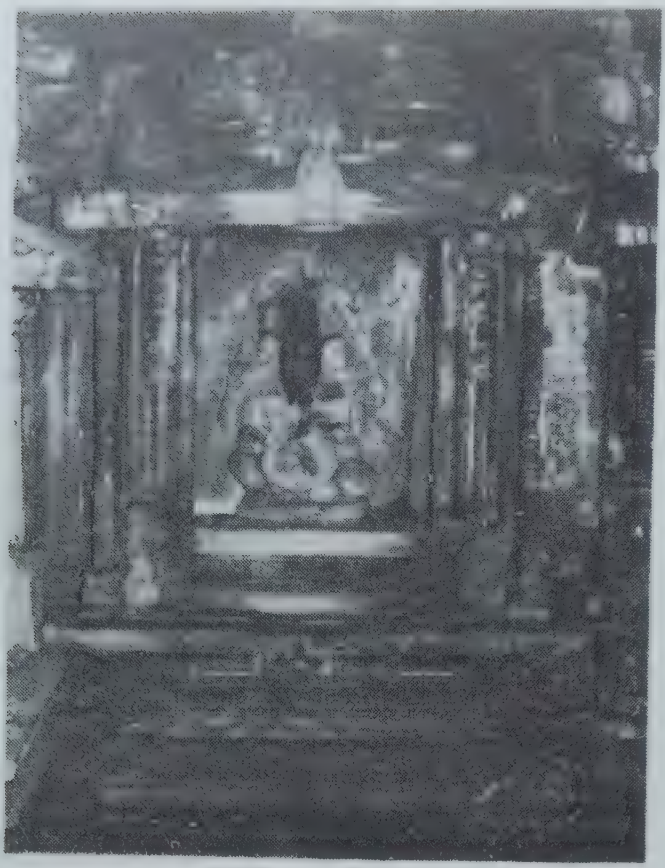
309. Ceiling.



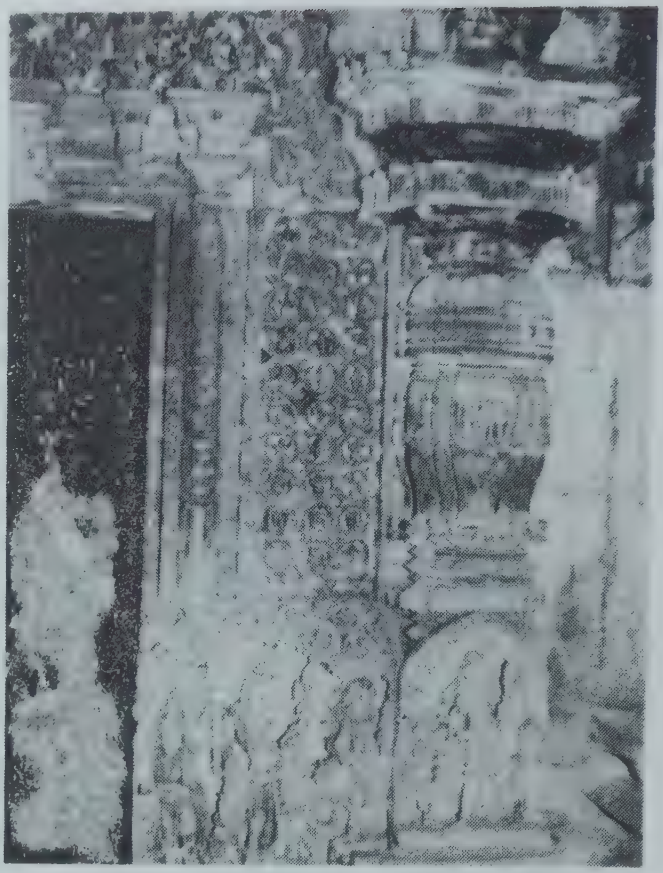
310. Pillar.



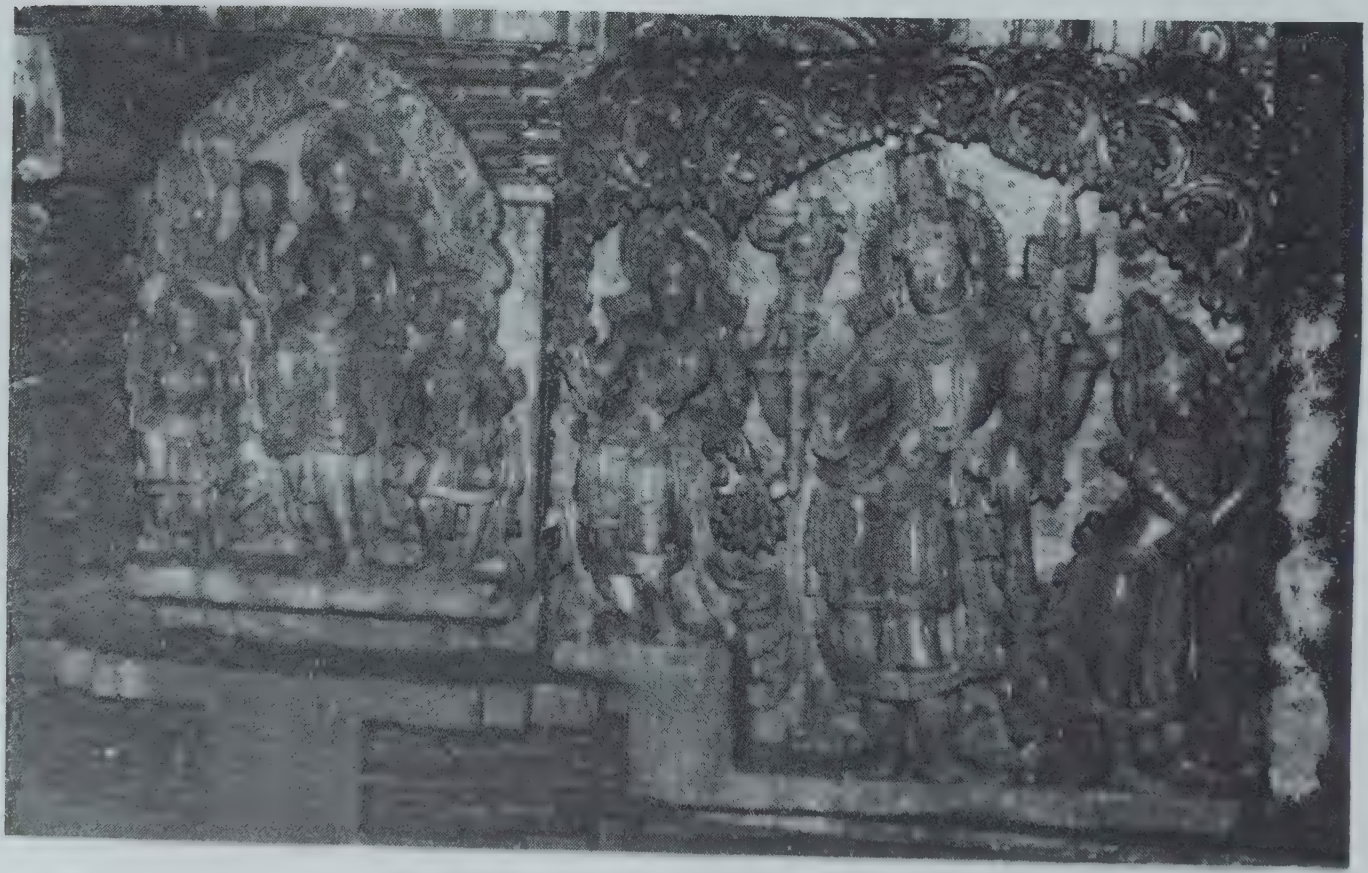
311. Pilaster.



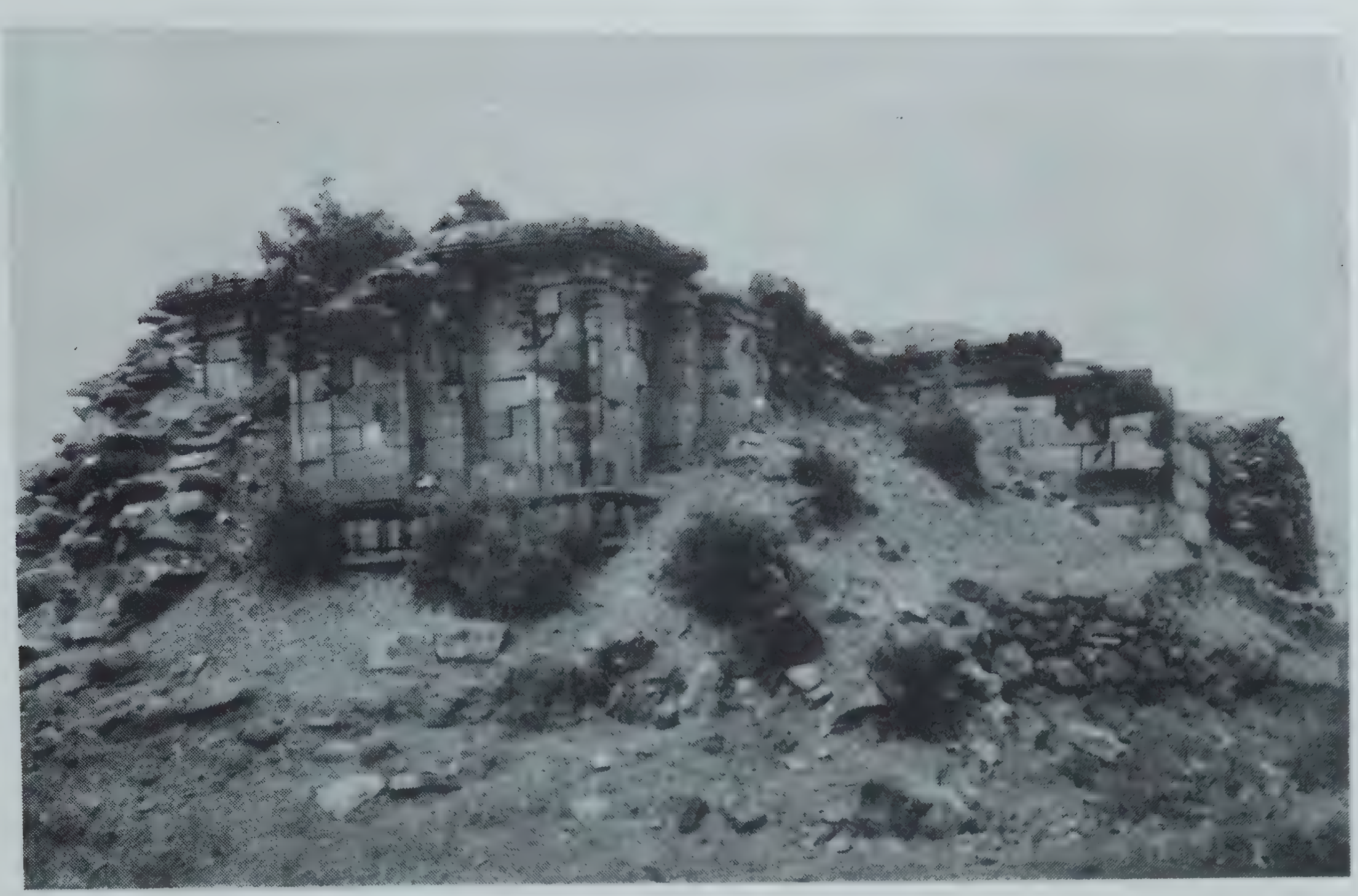
312. Niche.



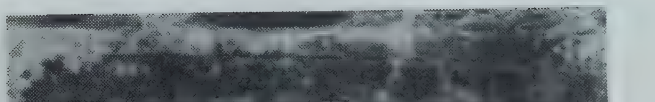
313. West *Antarāḷa* Door.



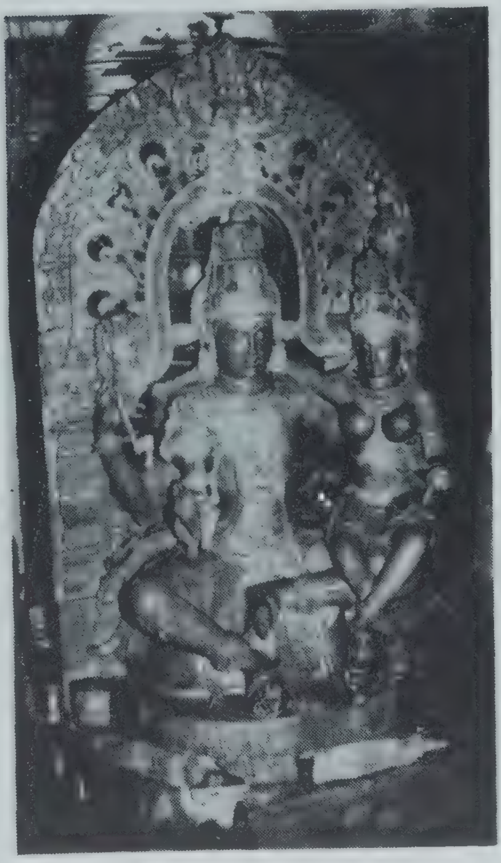
314. West *Antarāḷa* Door, *Dvārapāla*.



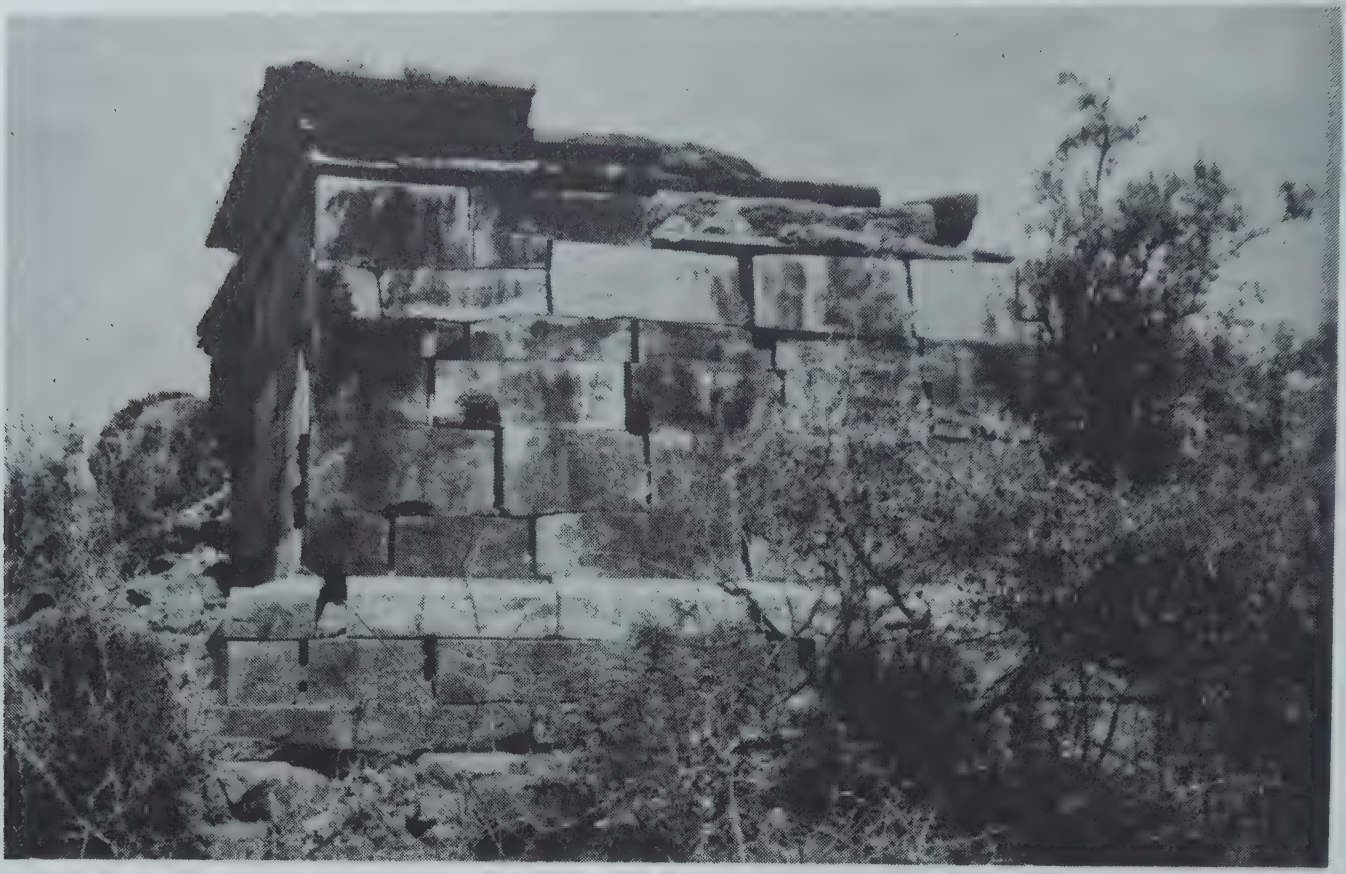
315. View from West.



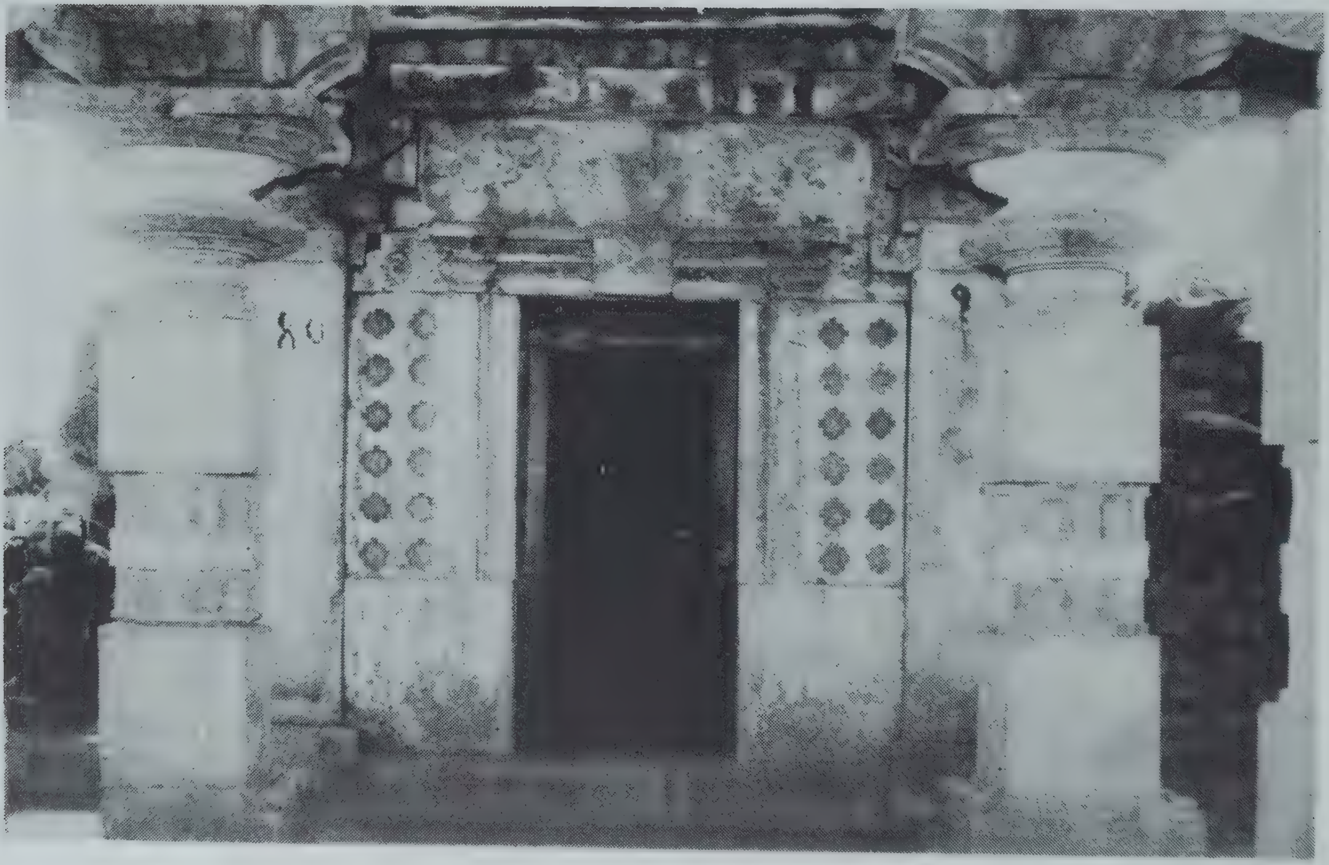
316. *Antarāḷa* Door.



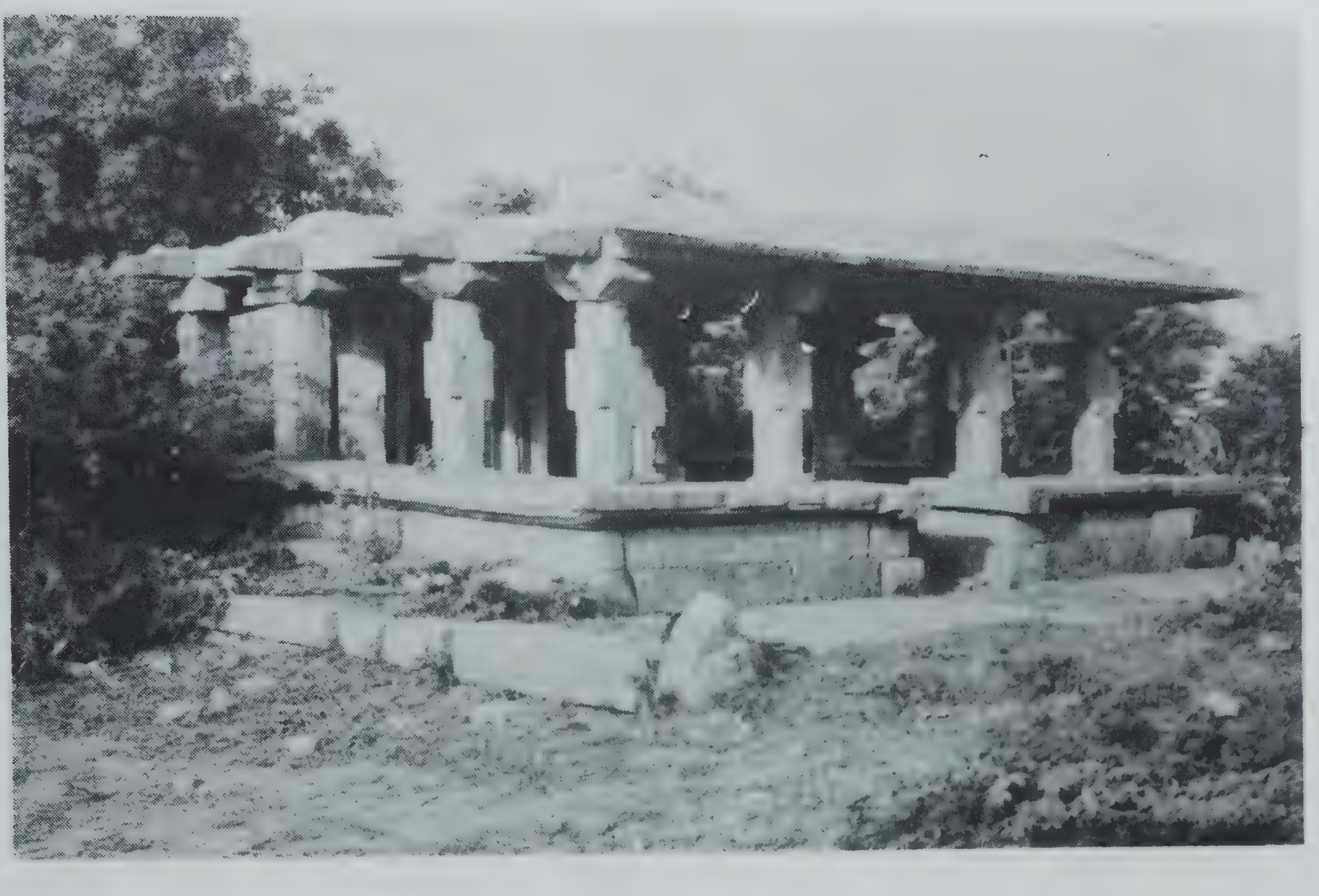
317. Lakshminarayana.



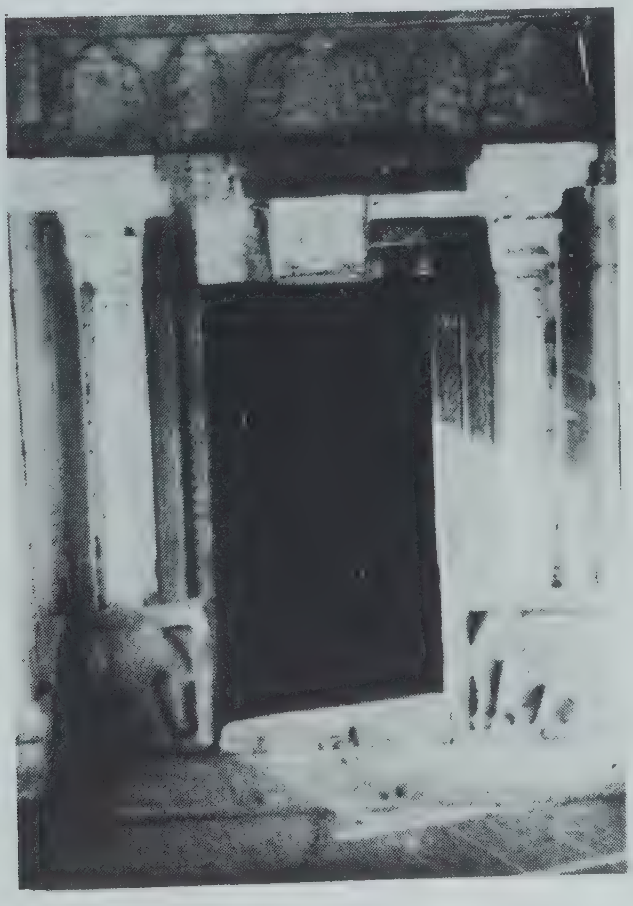
318. View from West.



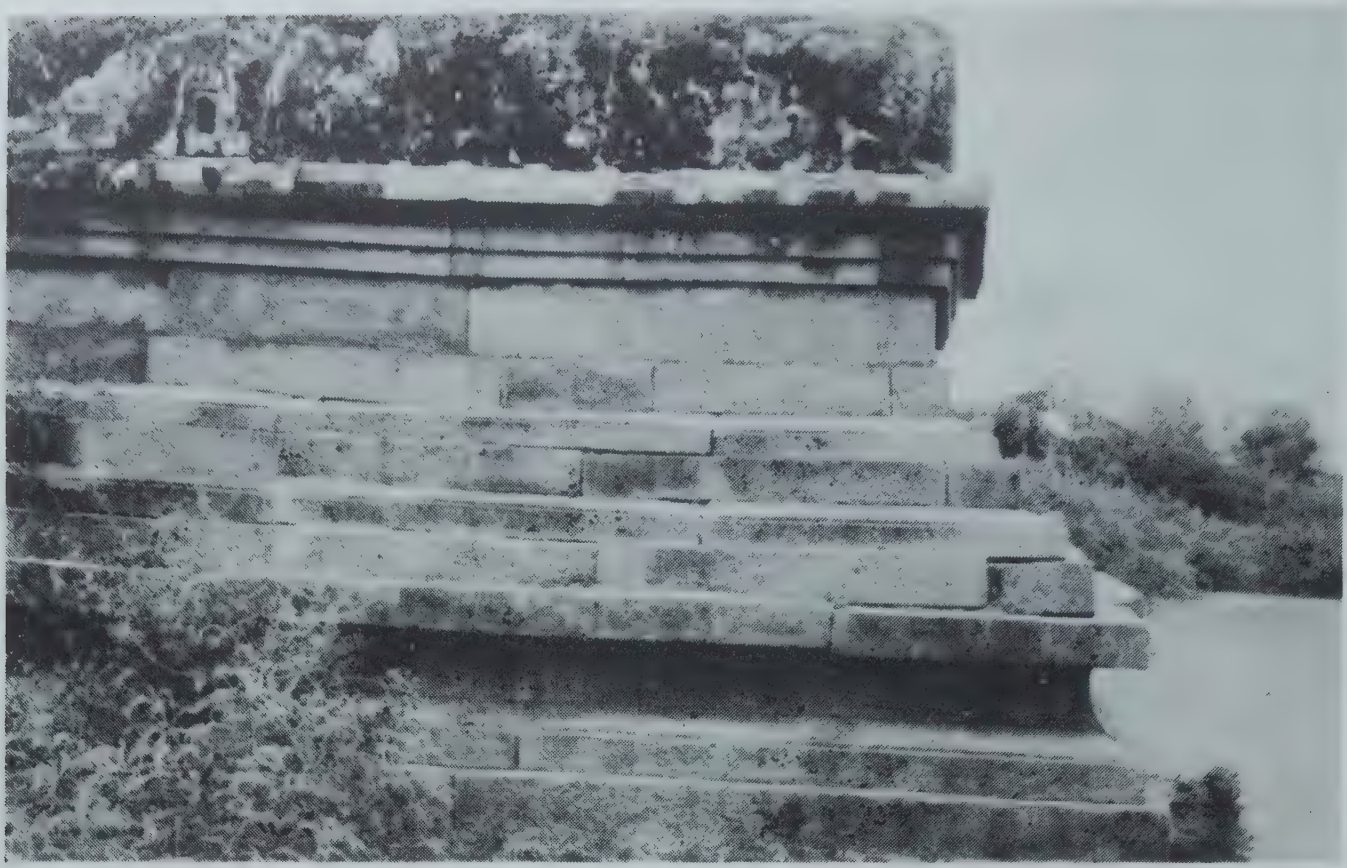
319. Interior.



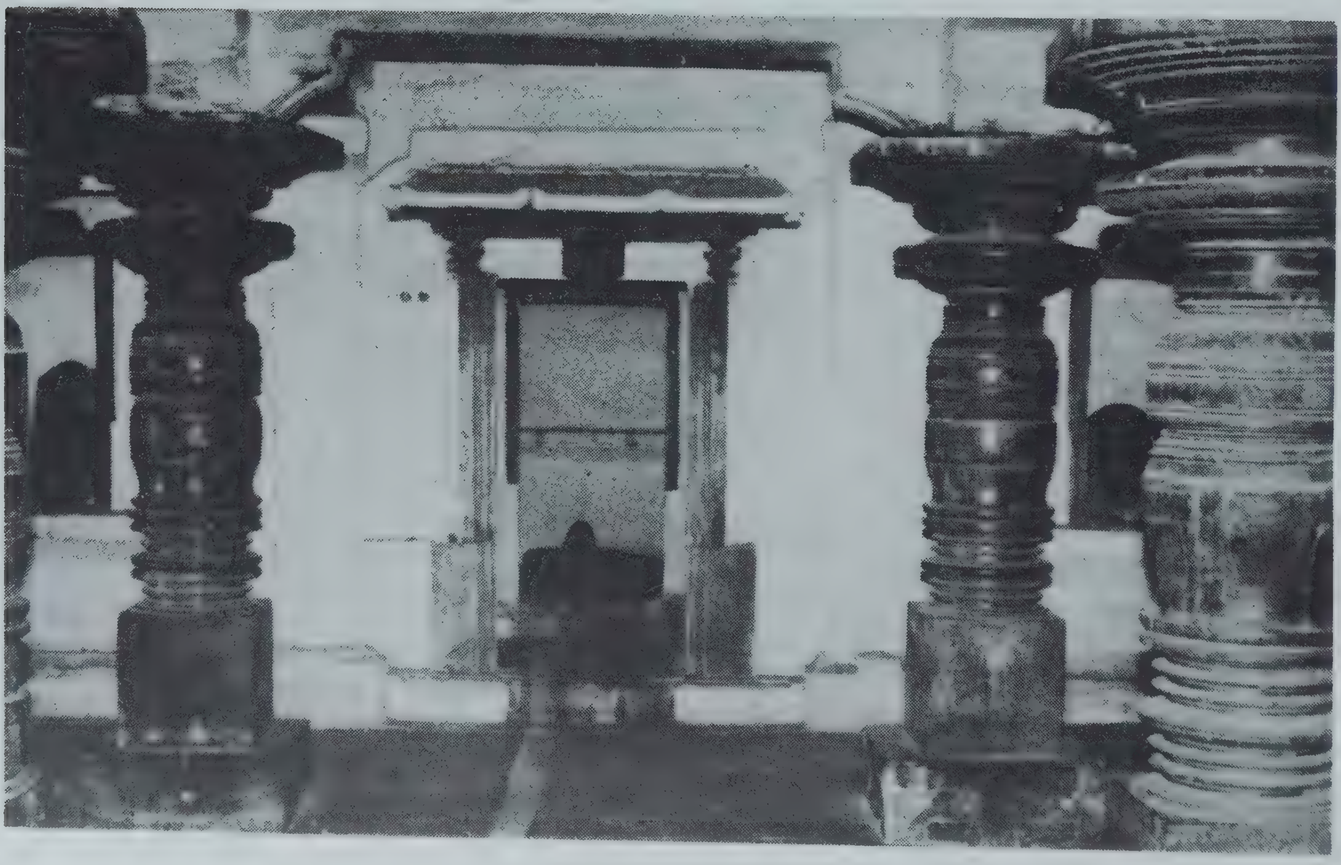
320. General View.



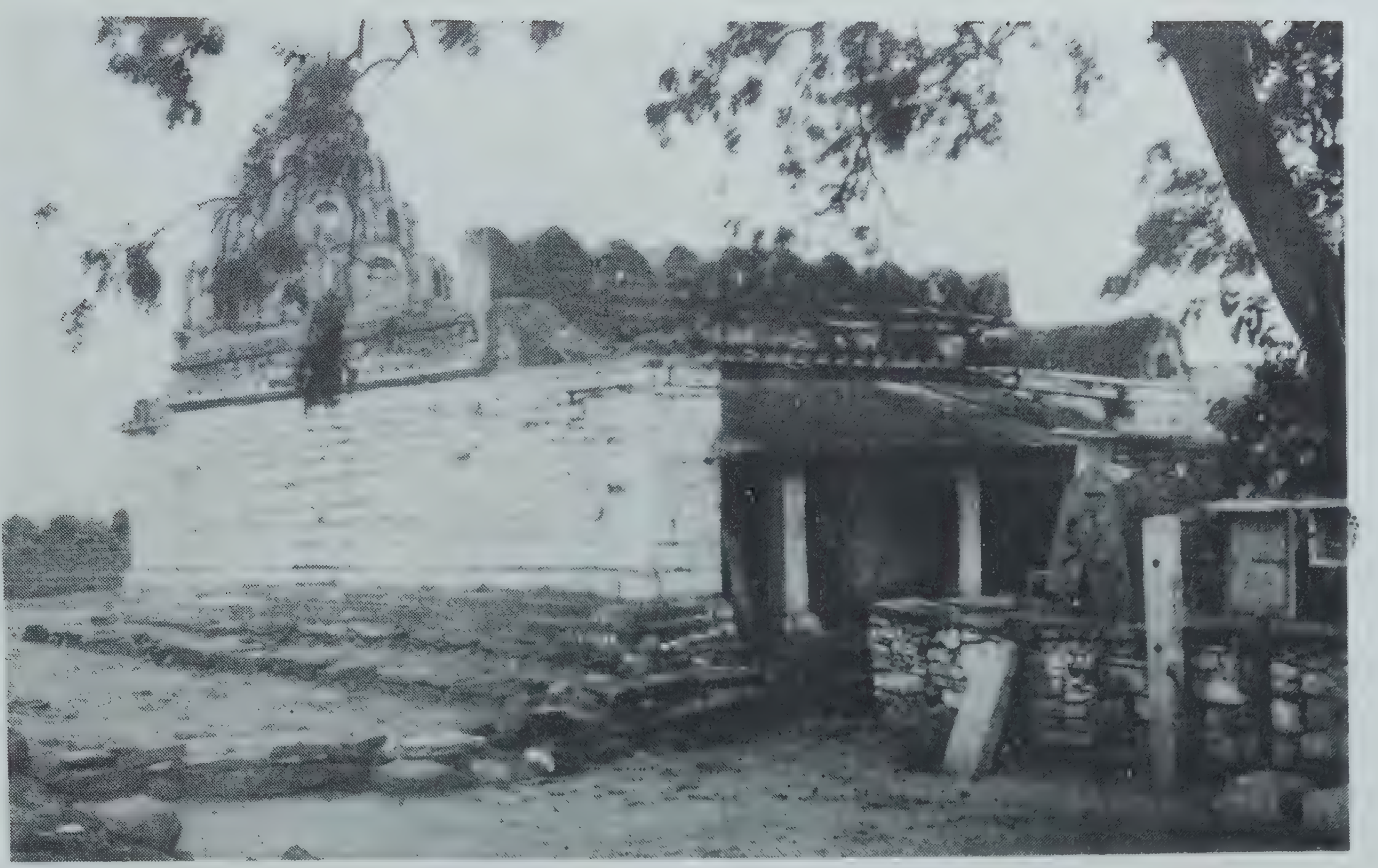
321. *Garbhagṛiha* Door.



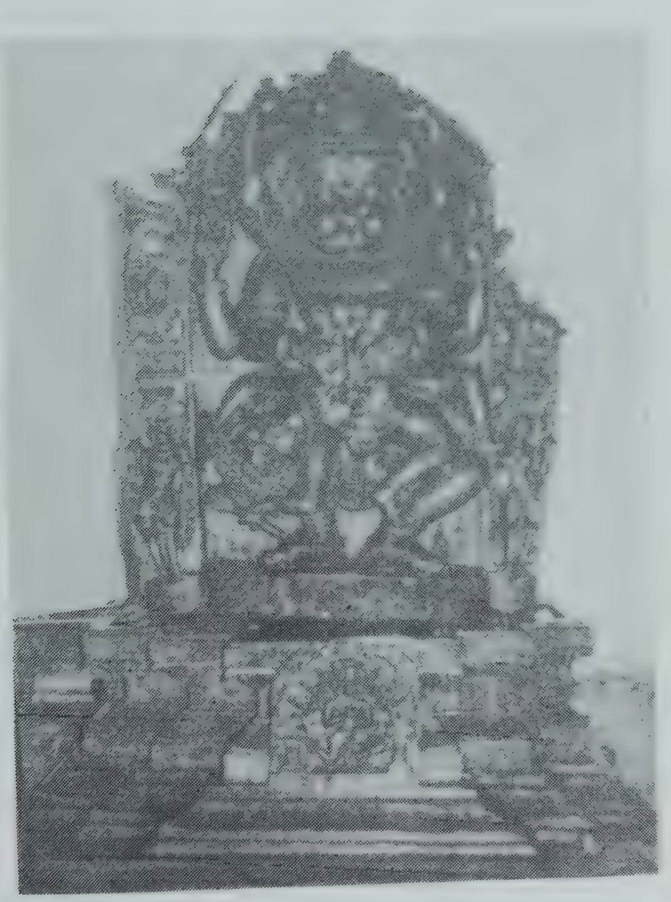
322. *Garbhagṛiha* Wall.



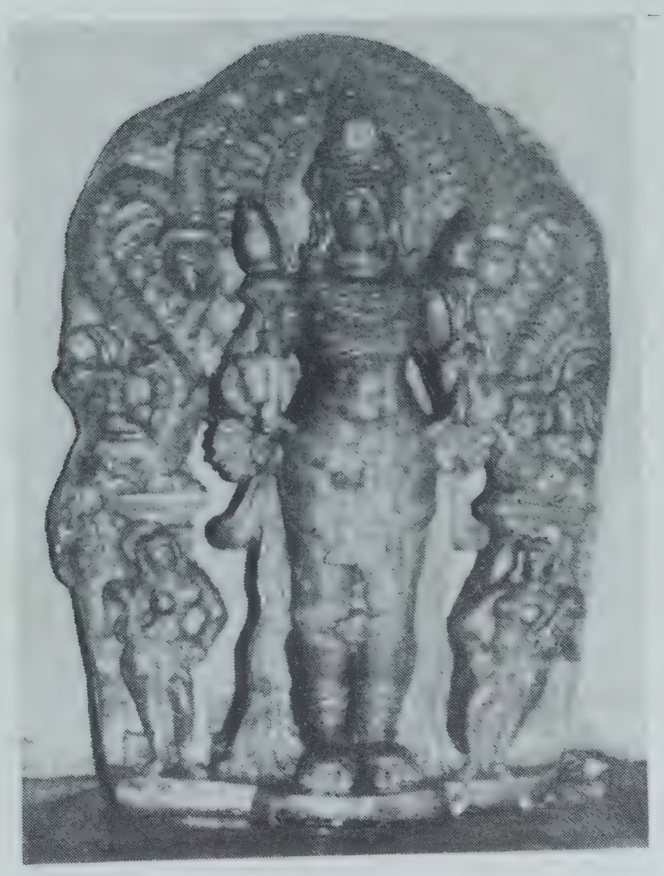
323. Interior.



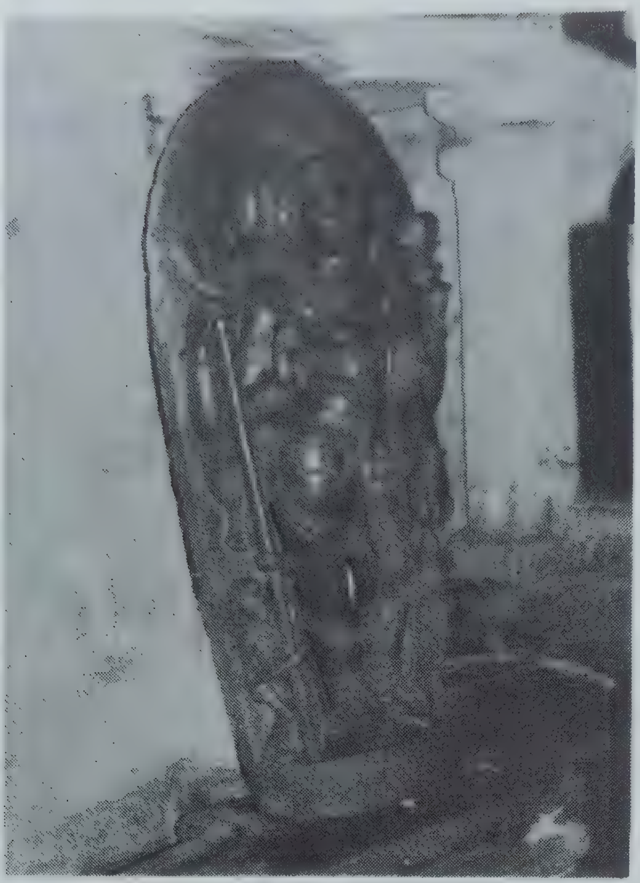
324. General View.



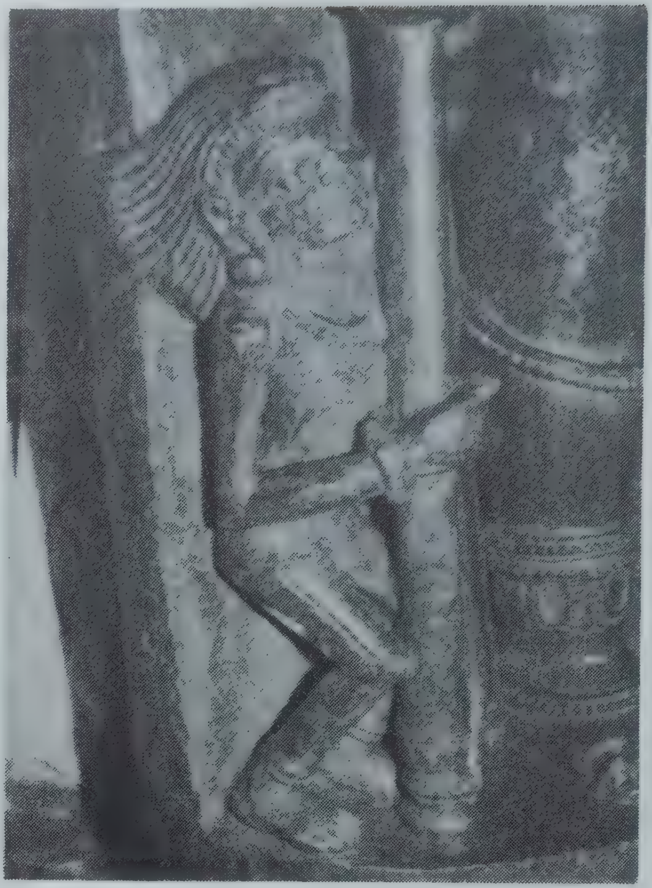
325. Narasimha.



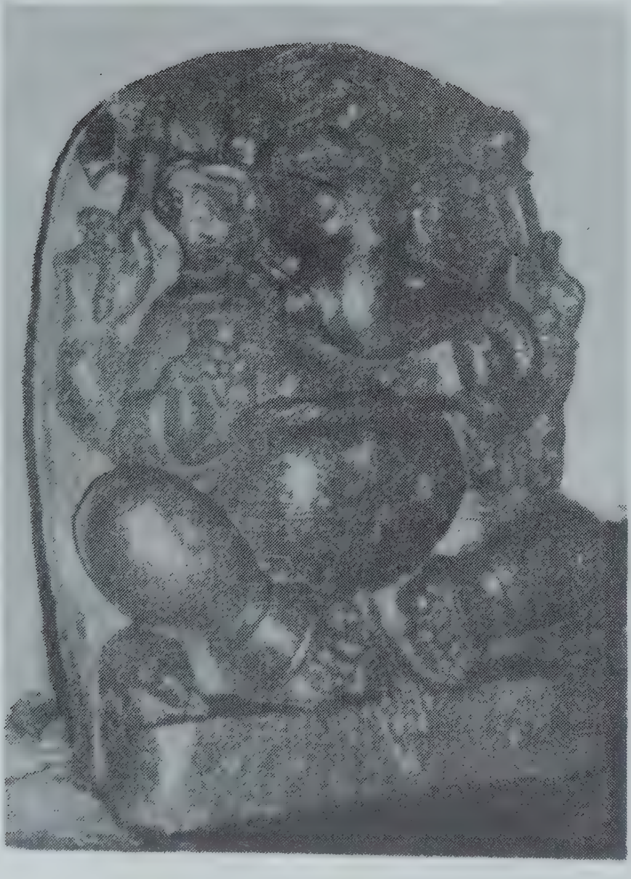
326. Surya.



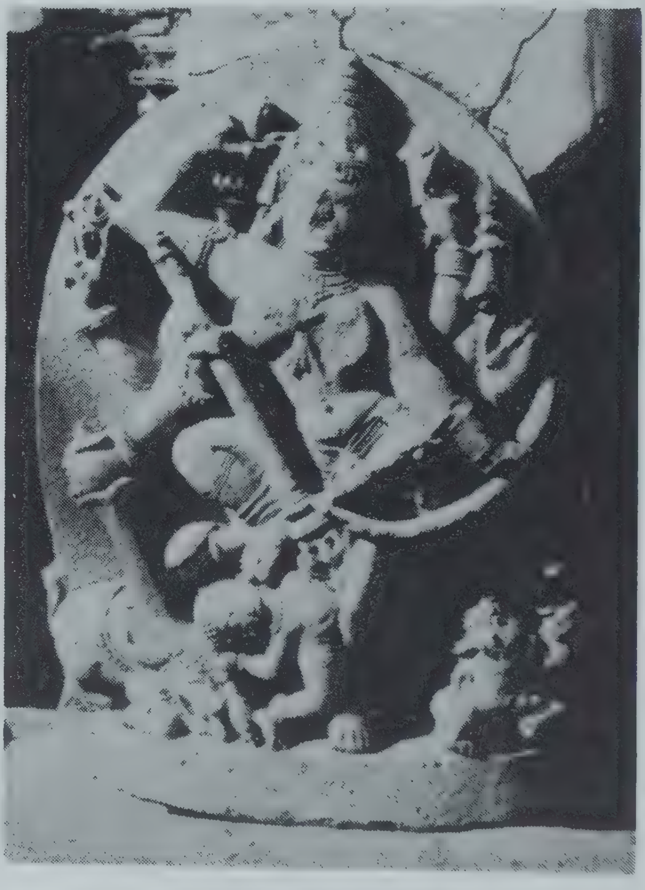
327. Saiva *Dvārapāla.*



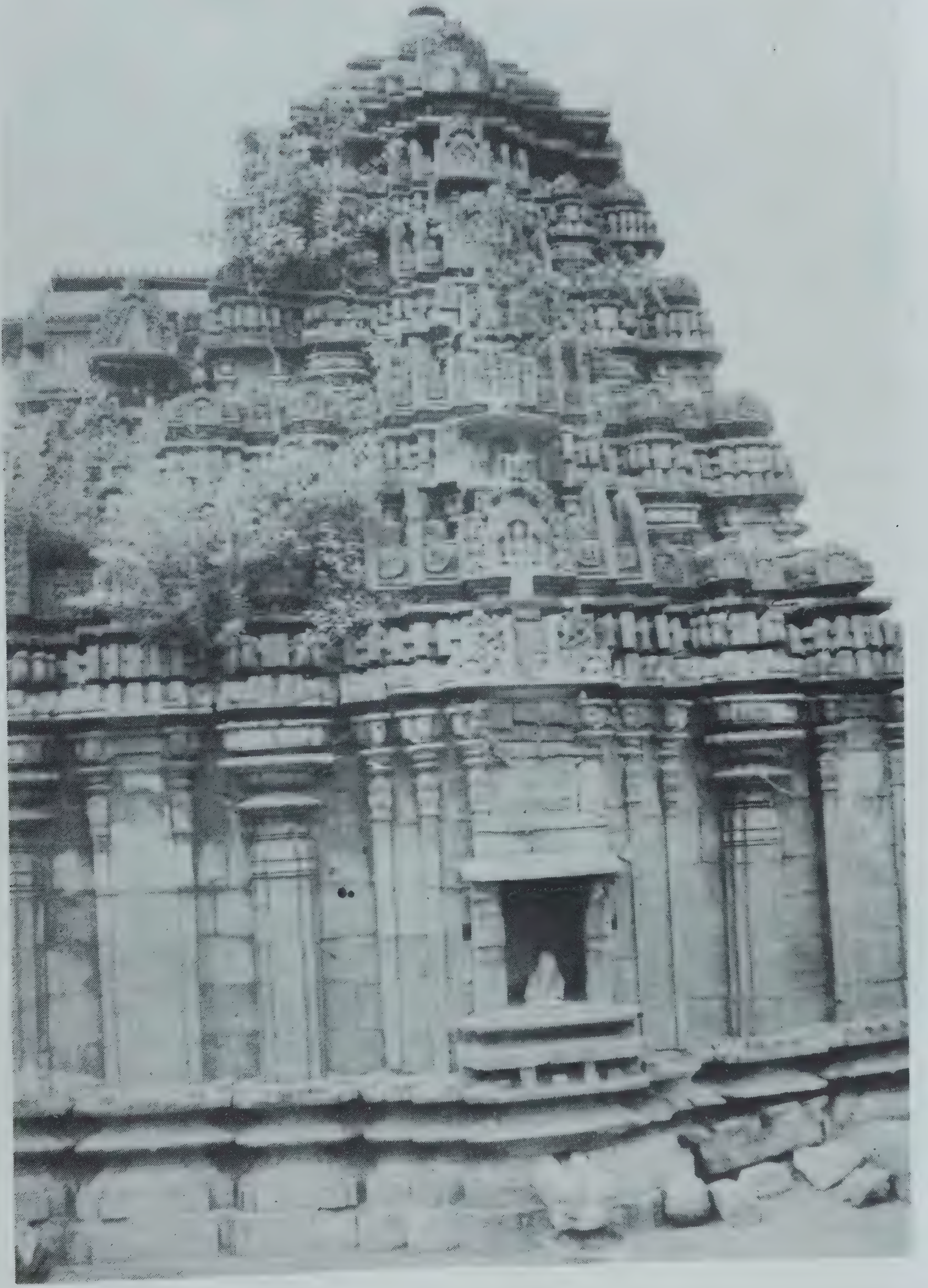
328. Vetala.



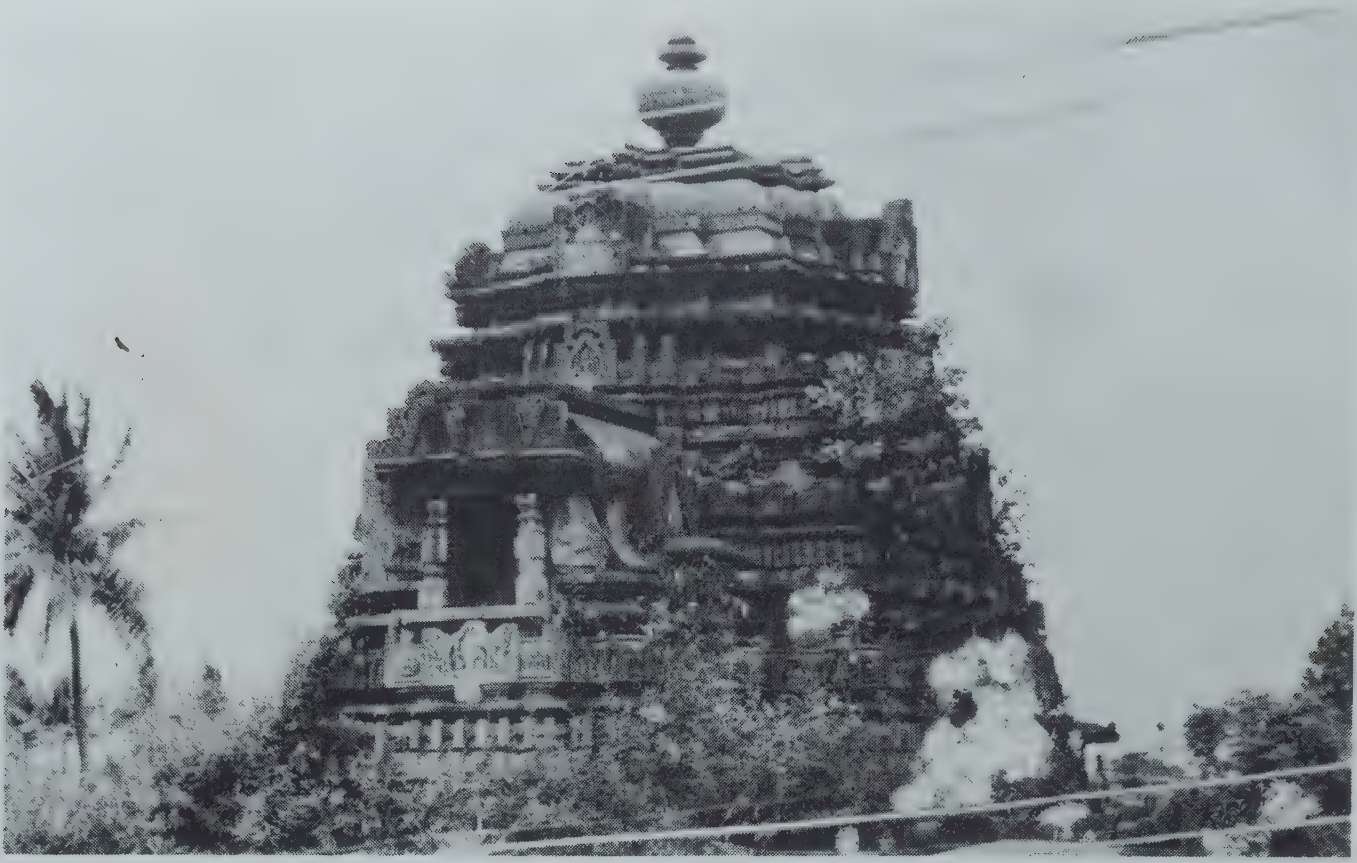
329. Ganesha.



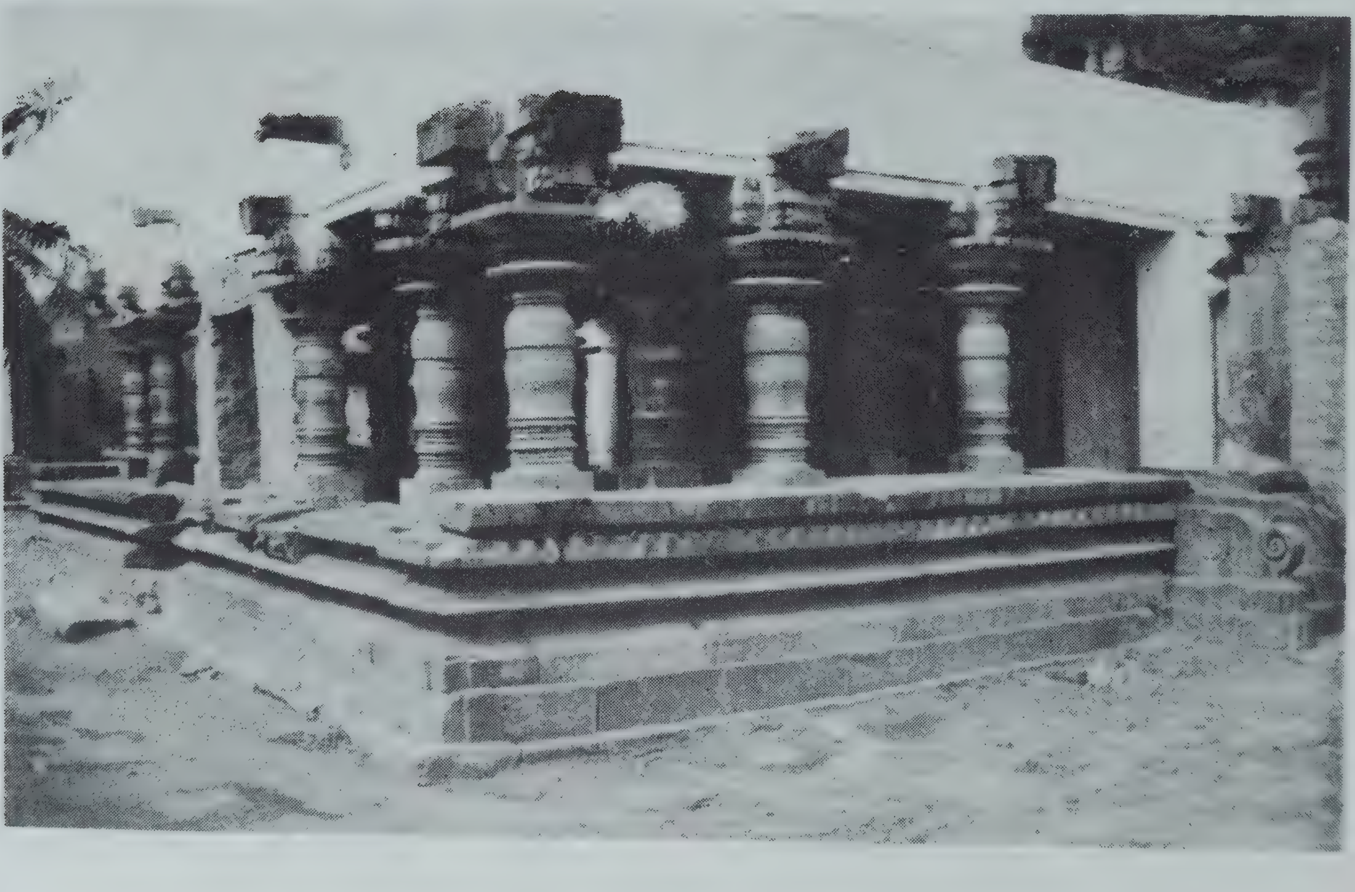
330. Mahishasuramardini.



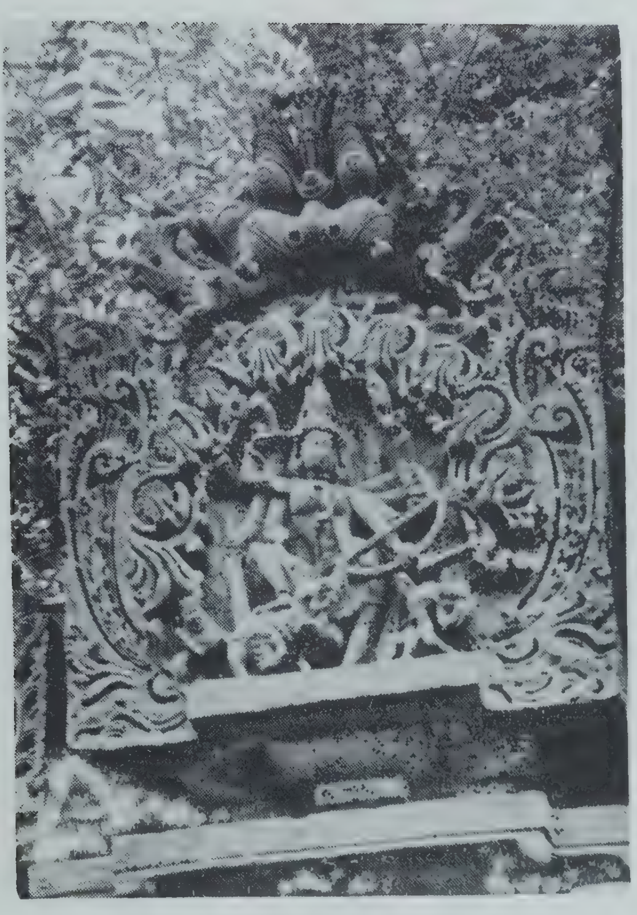
331. *Garbhagṛiha* with Superstructure.



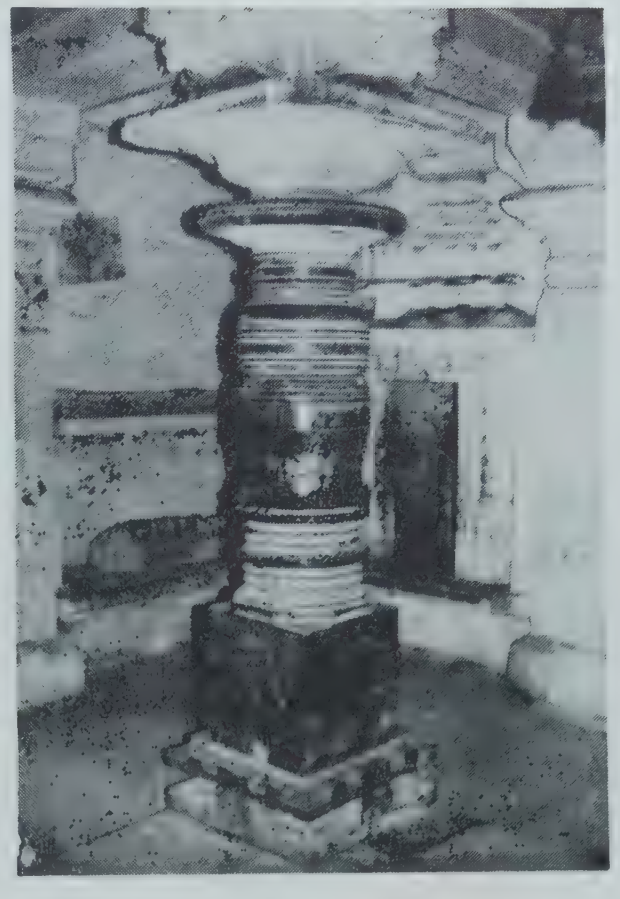
332. *Sukanāsi.*



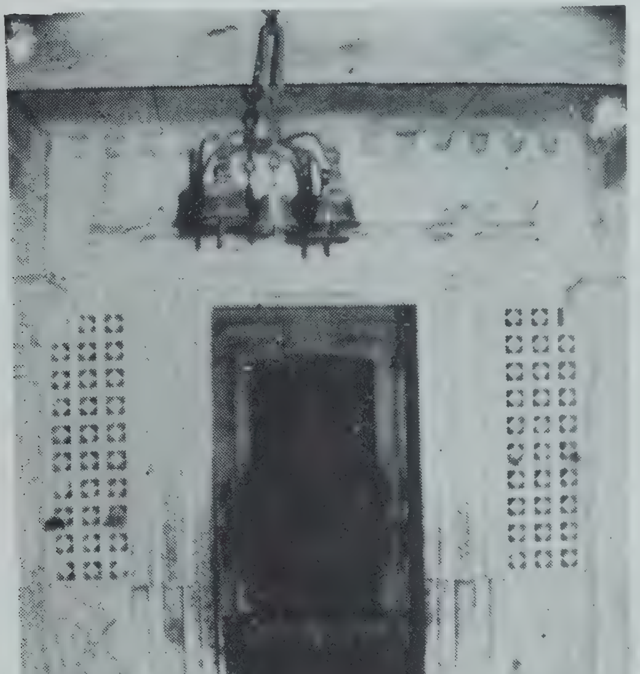
333. *Mahāmanṭapa.*



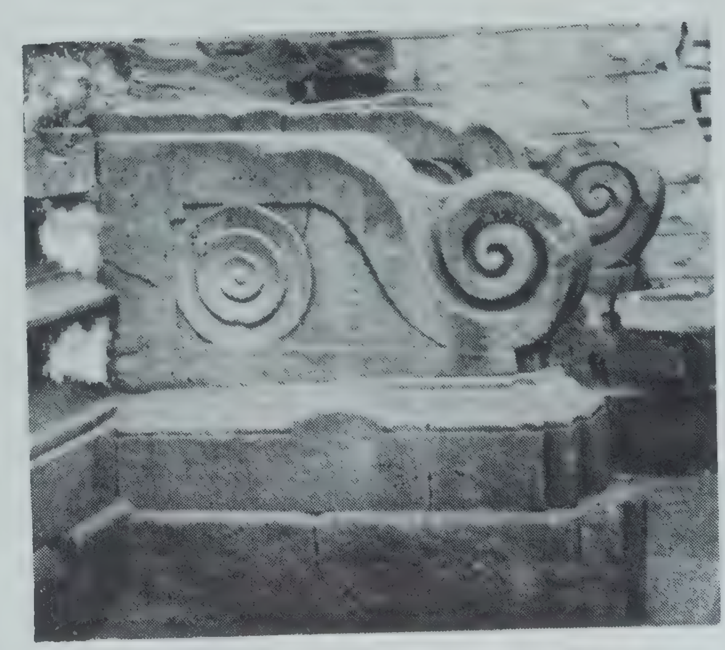
334. Mahishasuramardini on Superstructure.



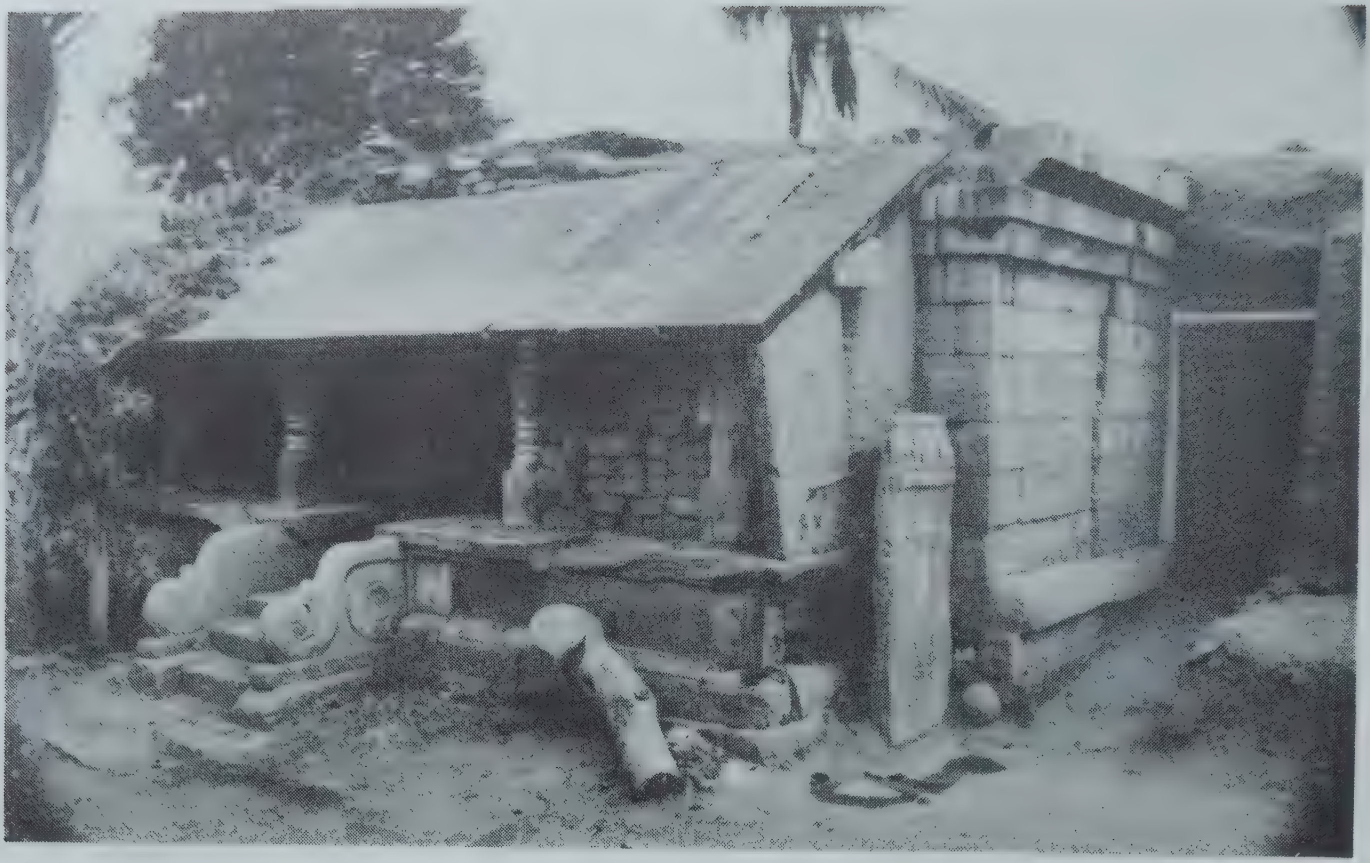
335. Pillar.



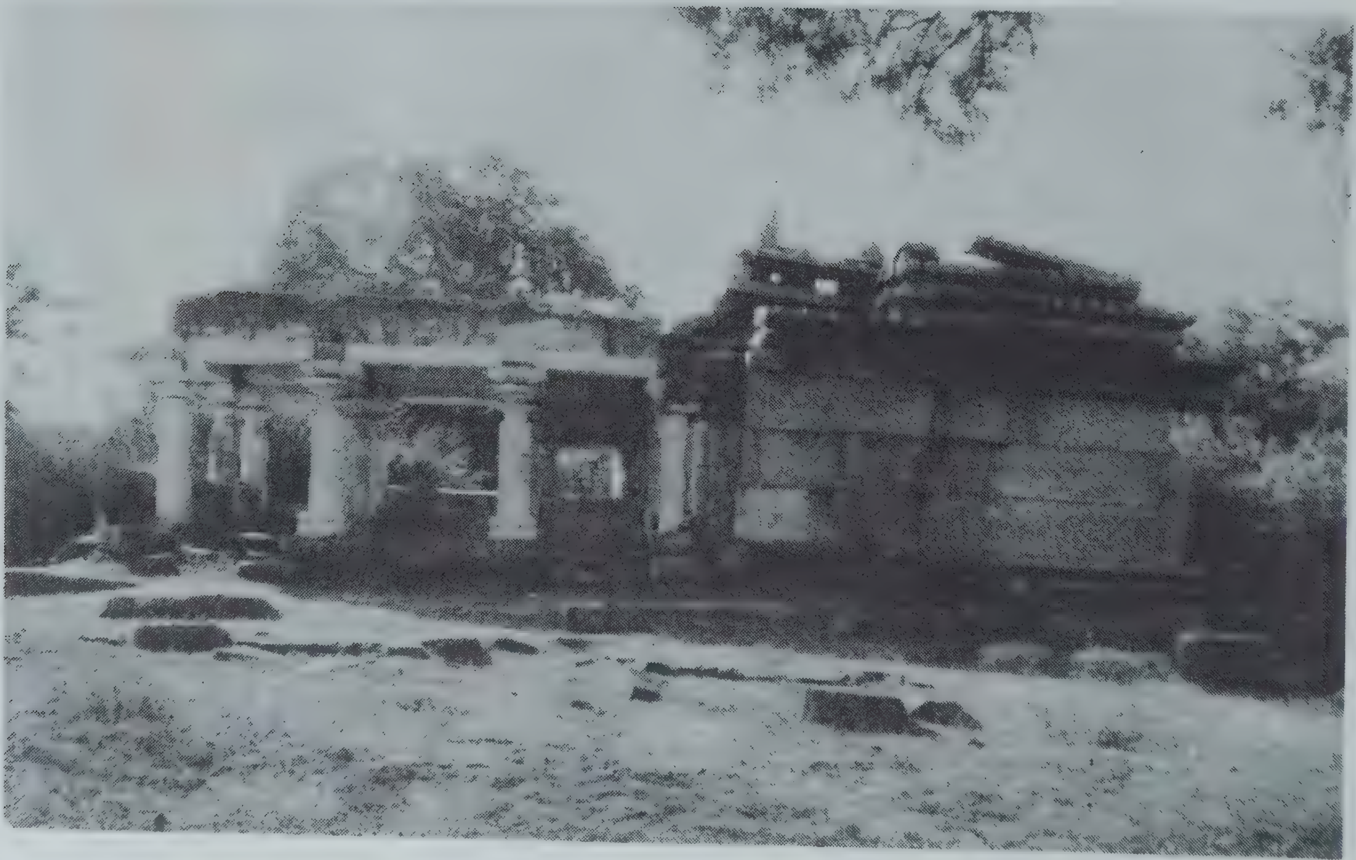
336. *Antarāḷa* Door.



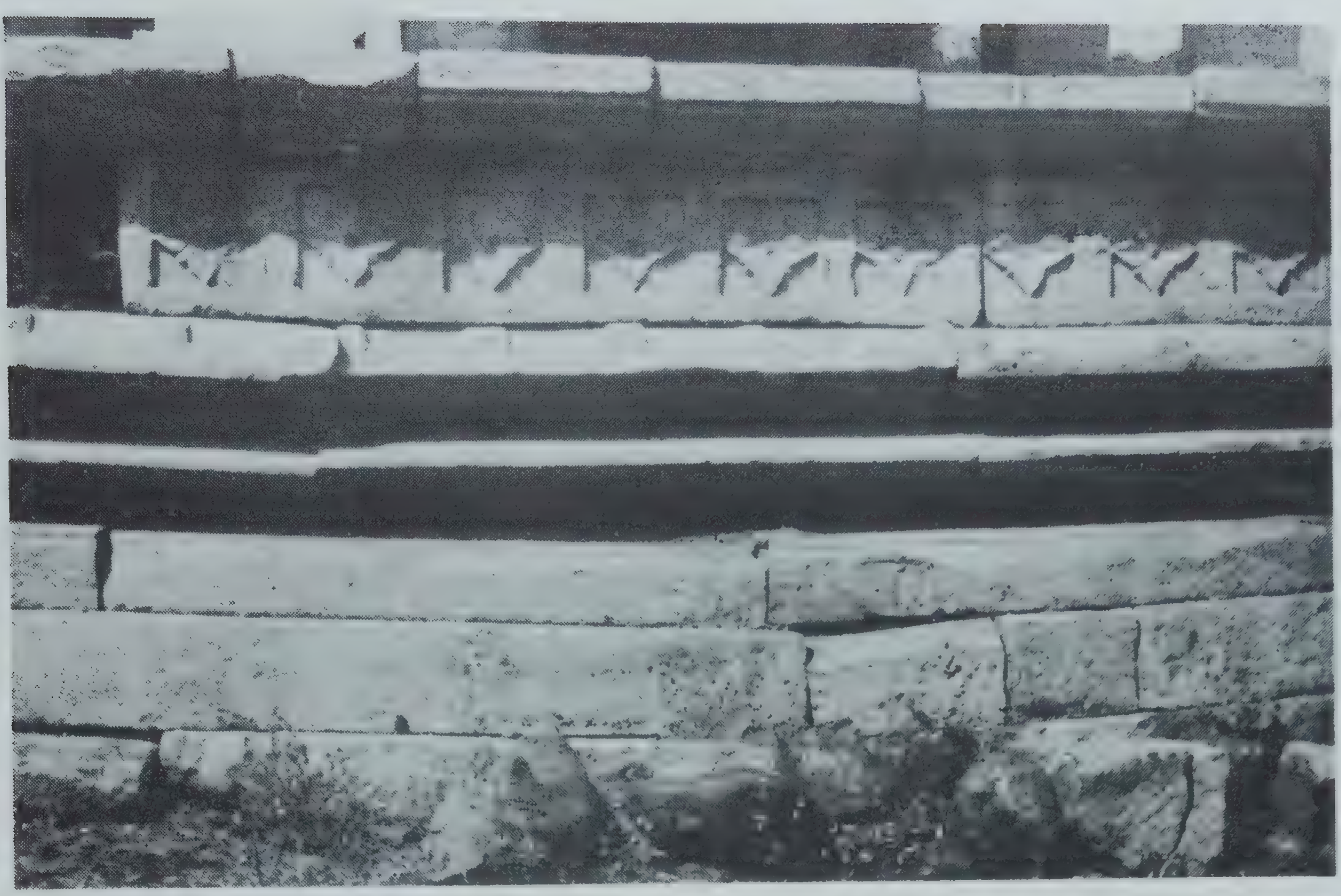
337. Balustrade.



338. SOGI KESAVA.

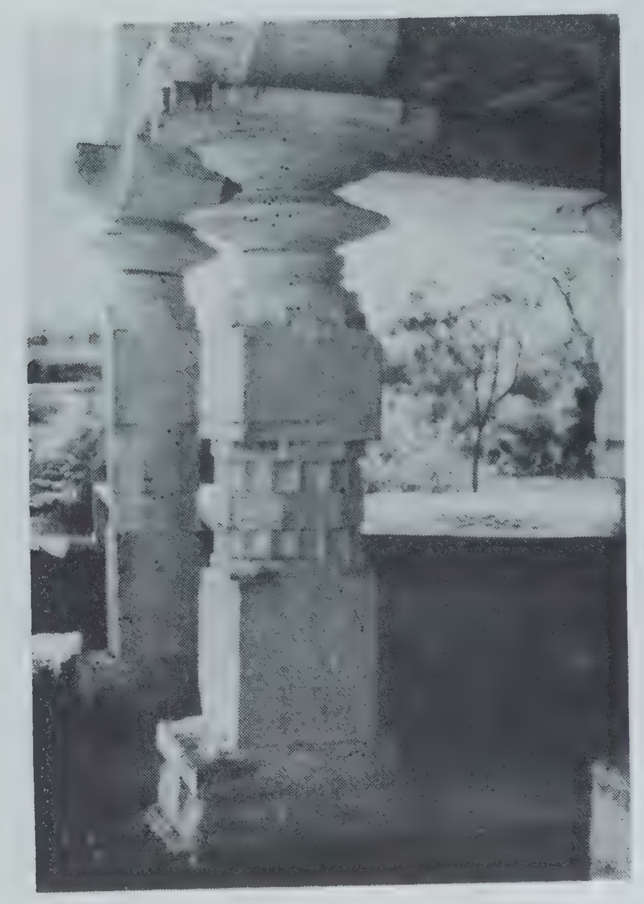


339. TALUR ISVARA.



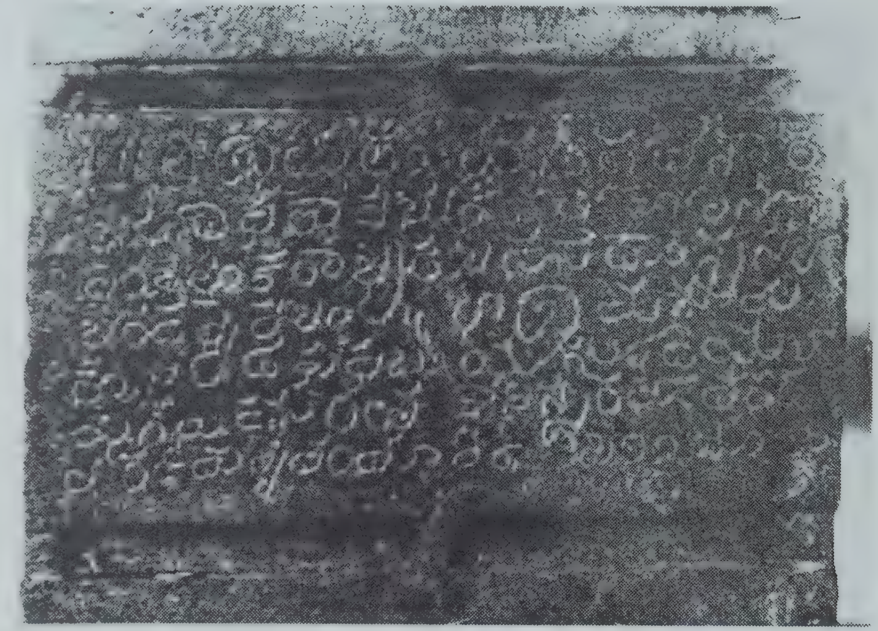
340. *Adhishṭhāna.*

341. Eave.

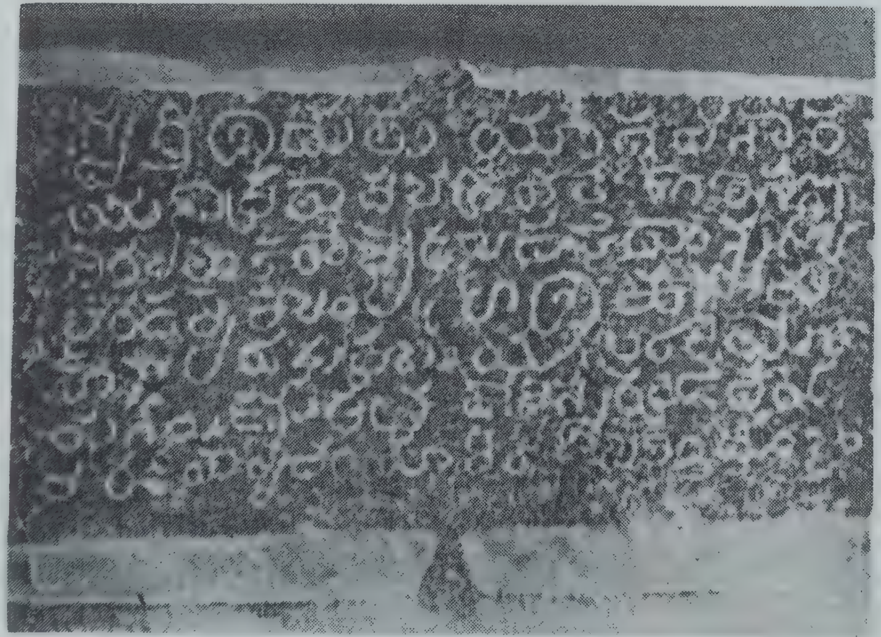


342. Inscribed Pillar.

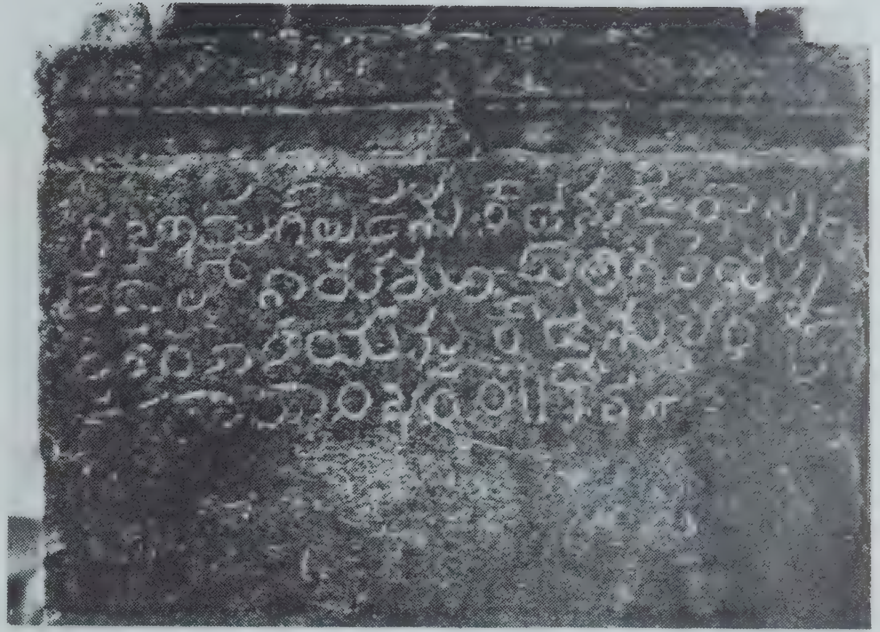
TALUR ISVARA



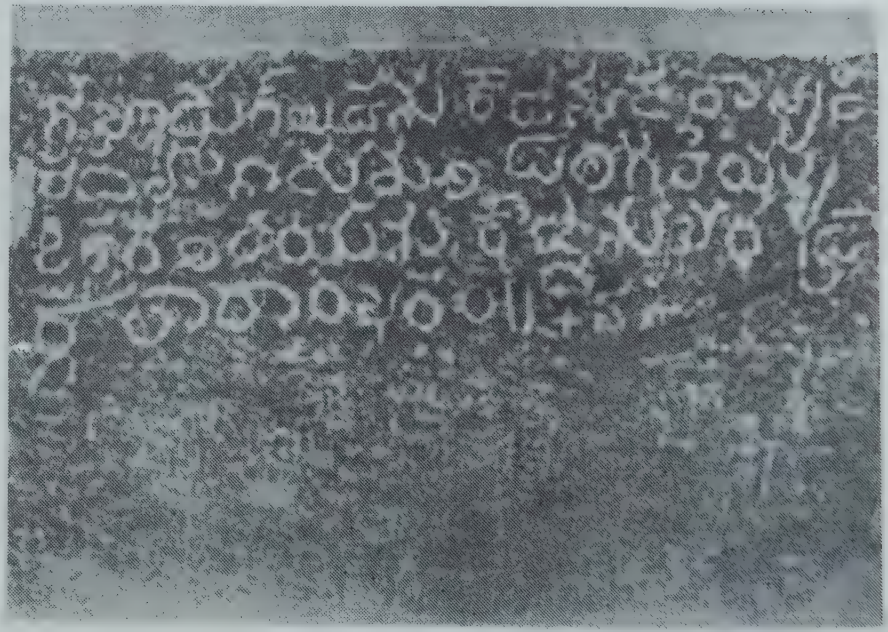
343. Inscription on Pillar (Upper Portion).



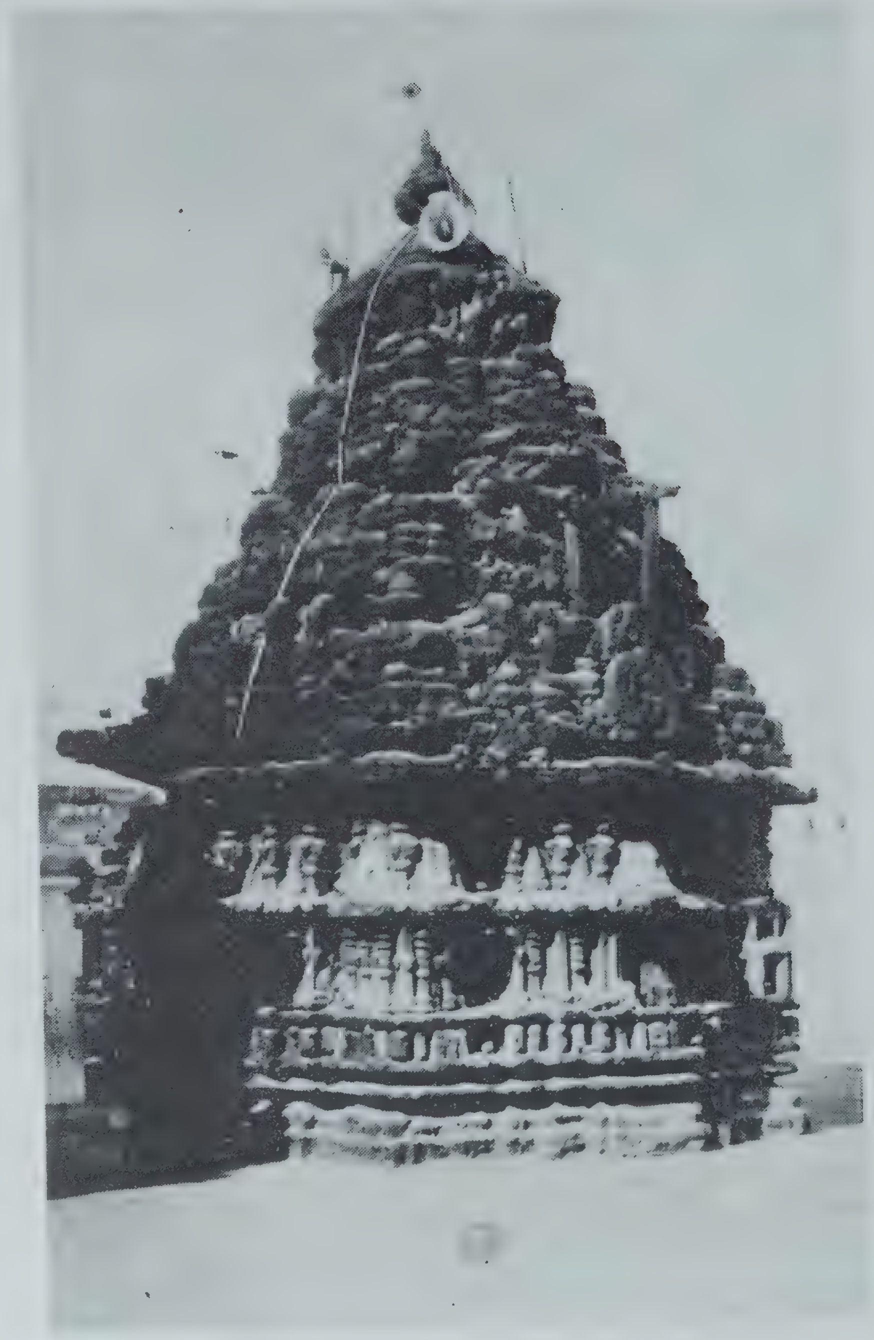
344. Impression of the above.



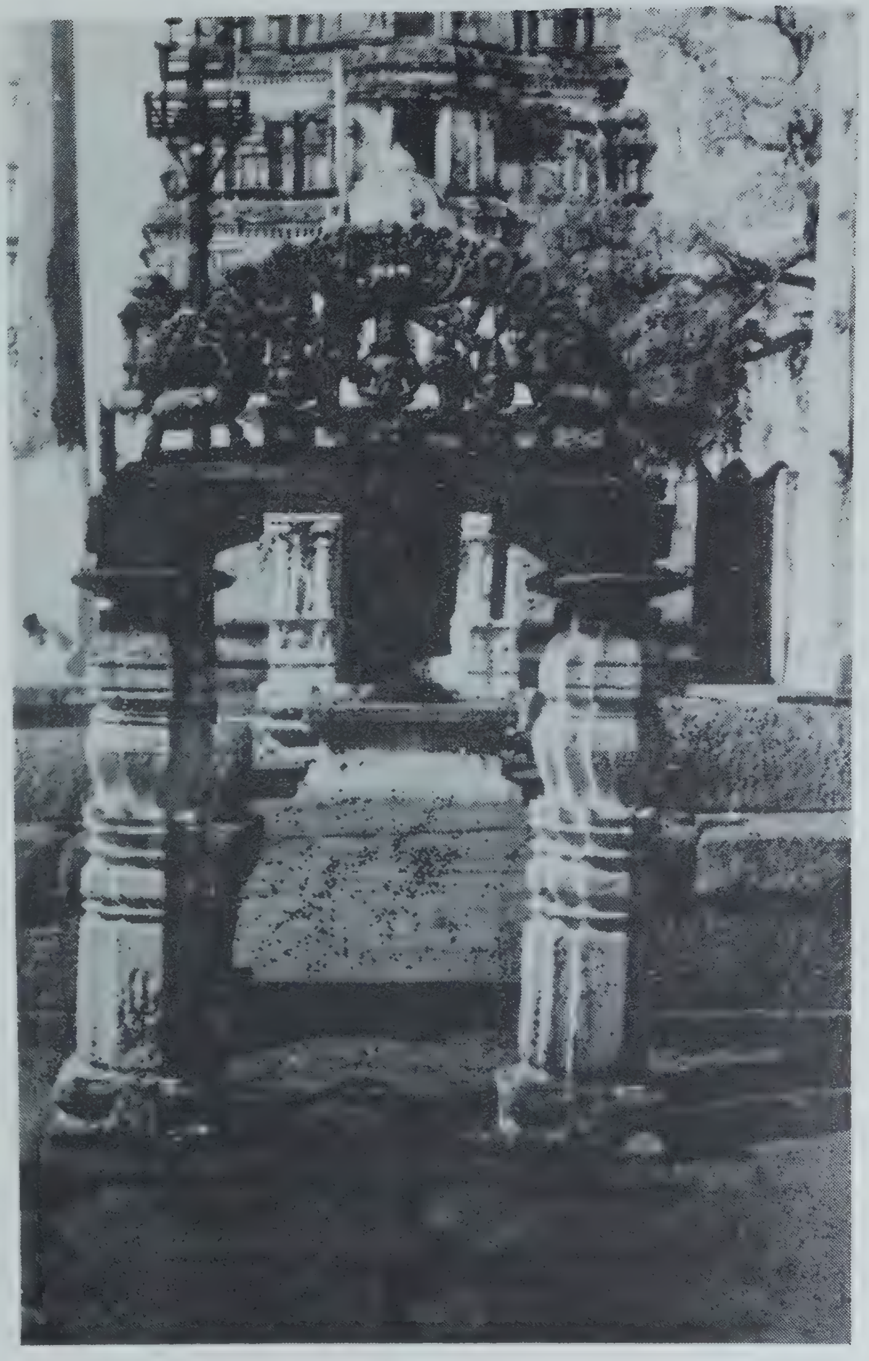
345. Inscription on Pillar (Lower Portion)



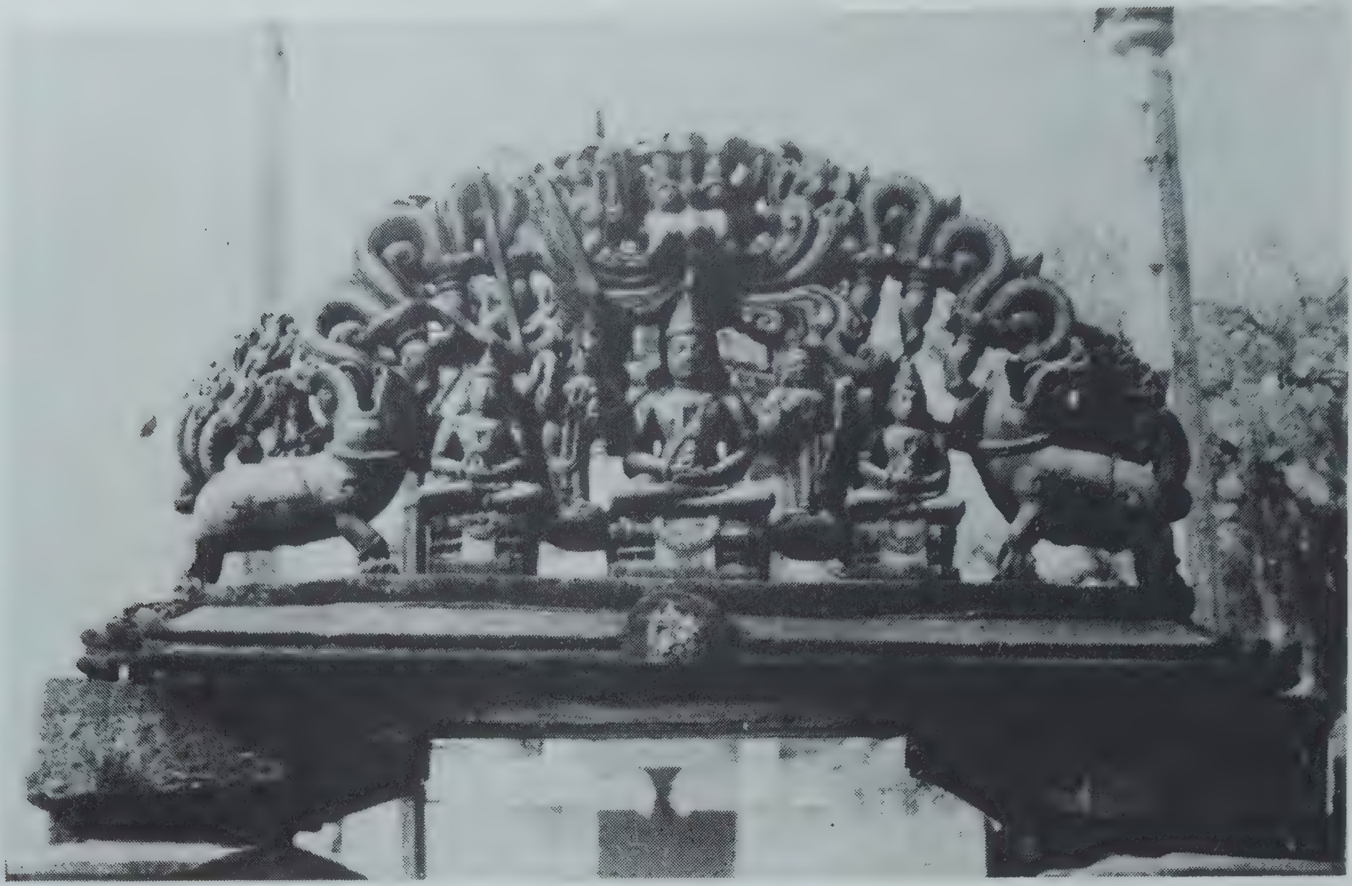
346. Impression of the above.



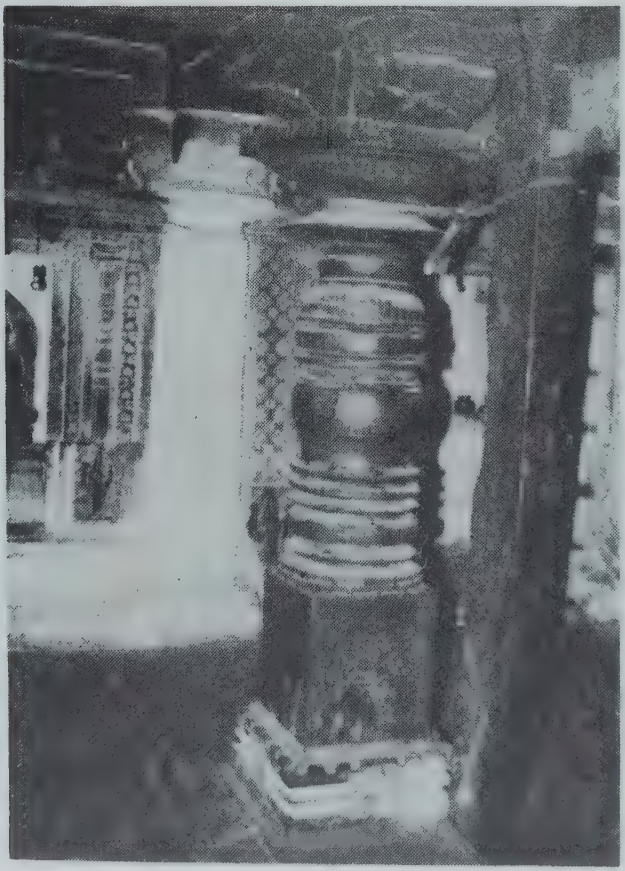
347. *Garbhagṛiha* with Superstructure.



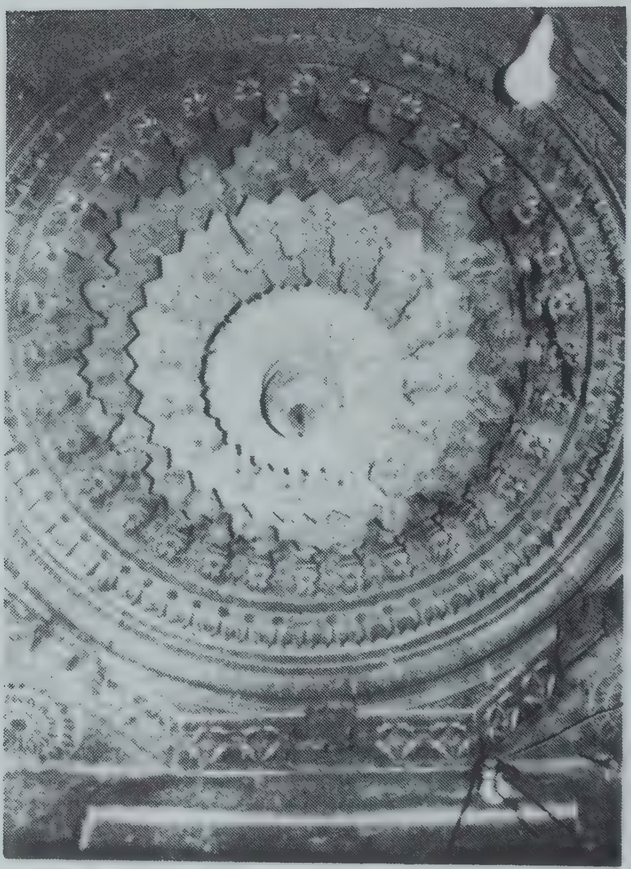
348. *Tōraṇa* in front of the Temple.



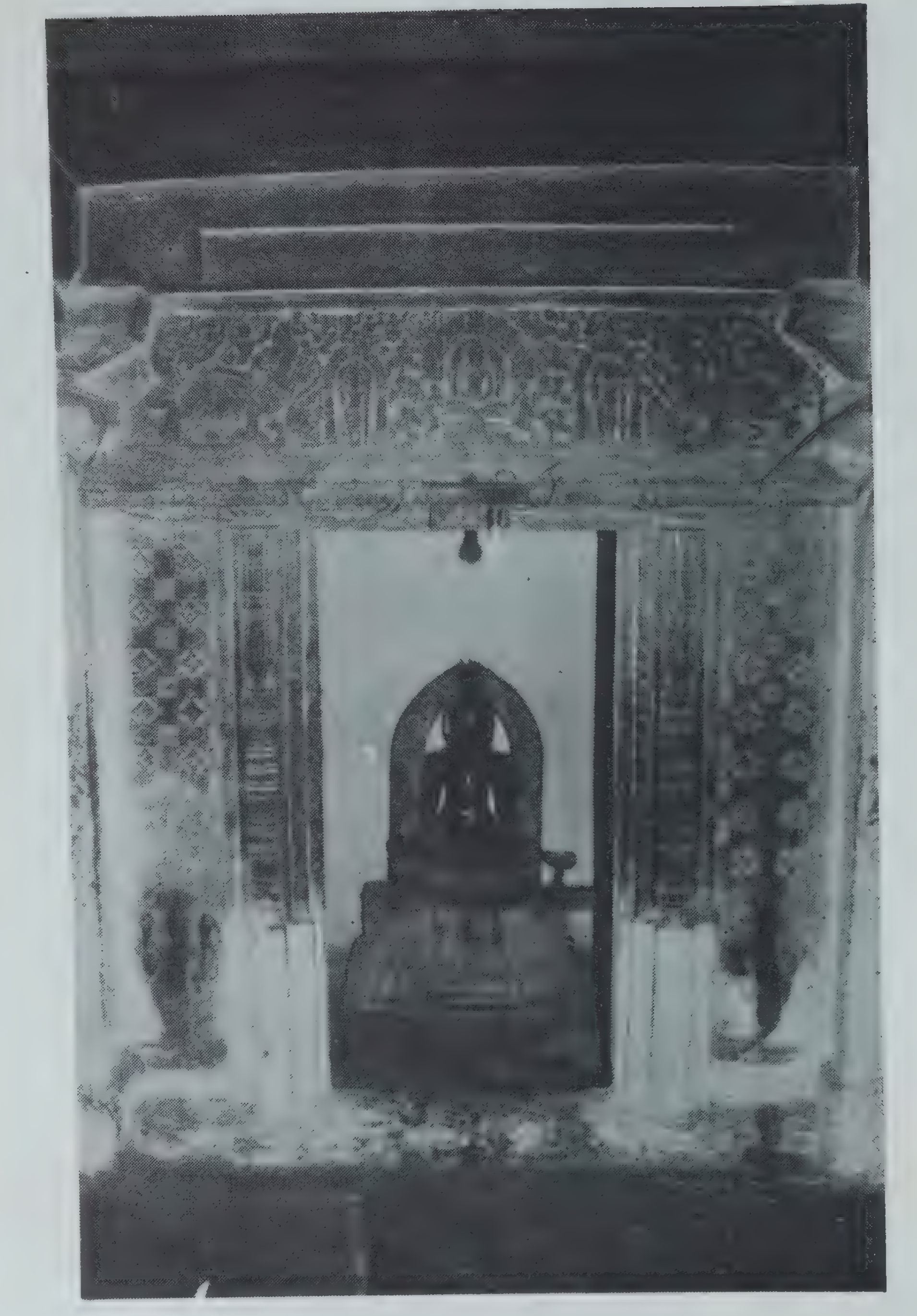
349. *Tōraṇa* in front of the Temple.



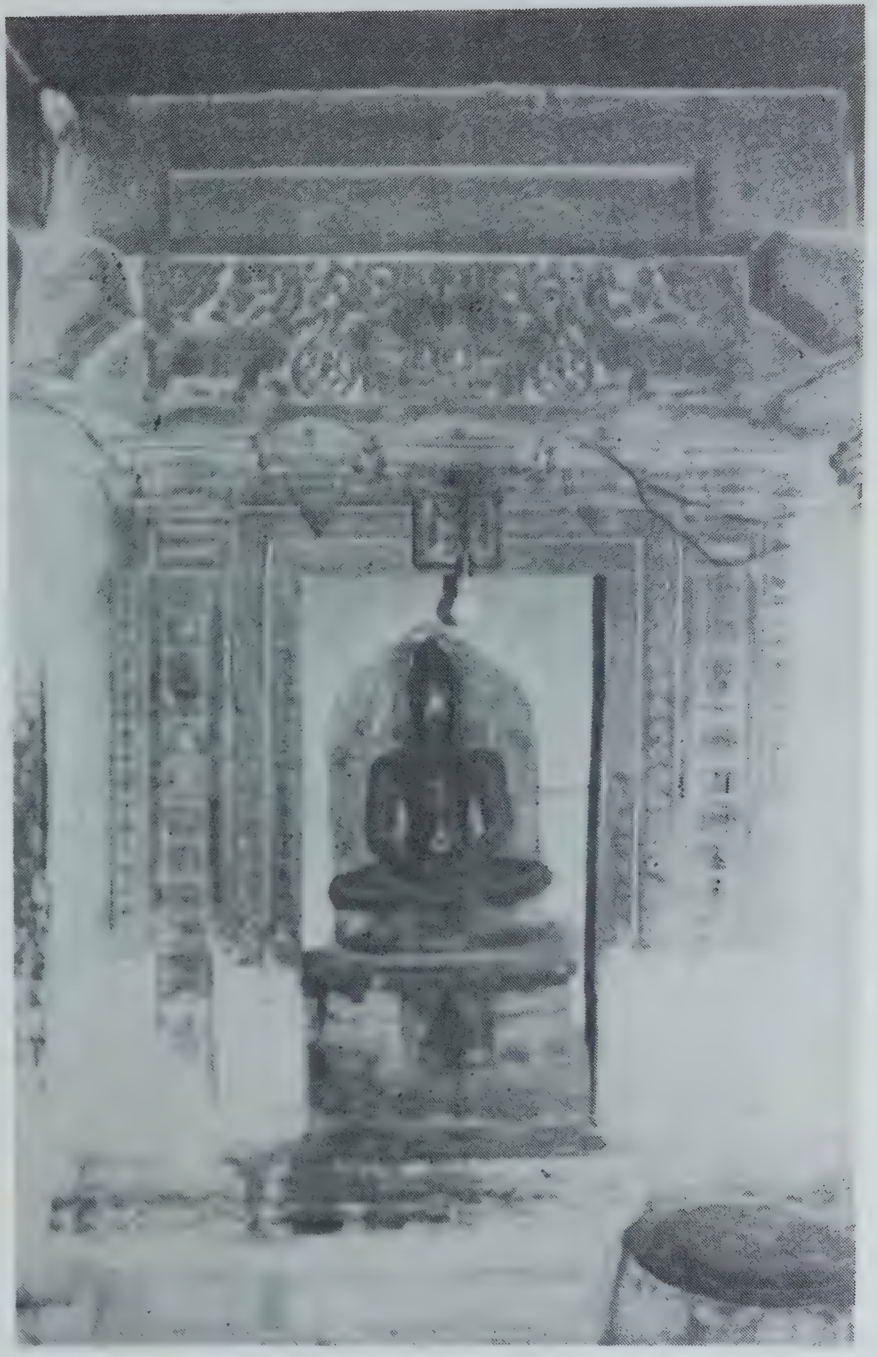
350. Pillar.



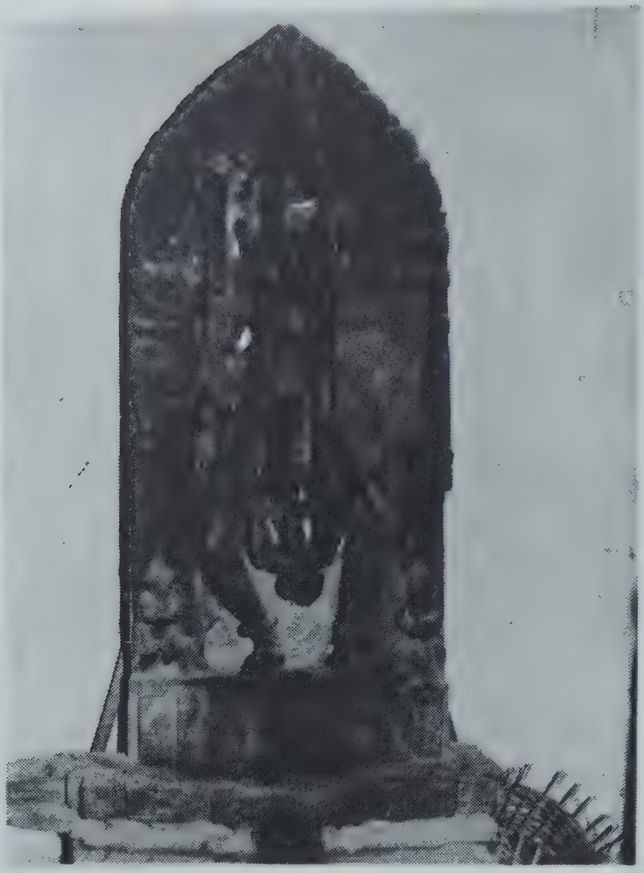
351. Ceiling.



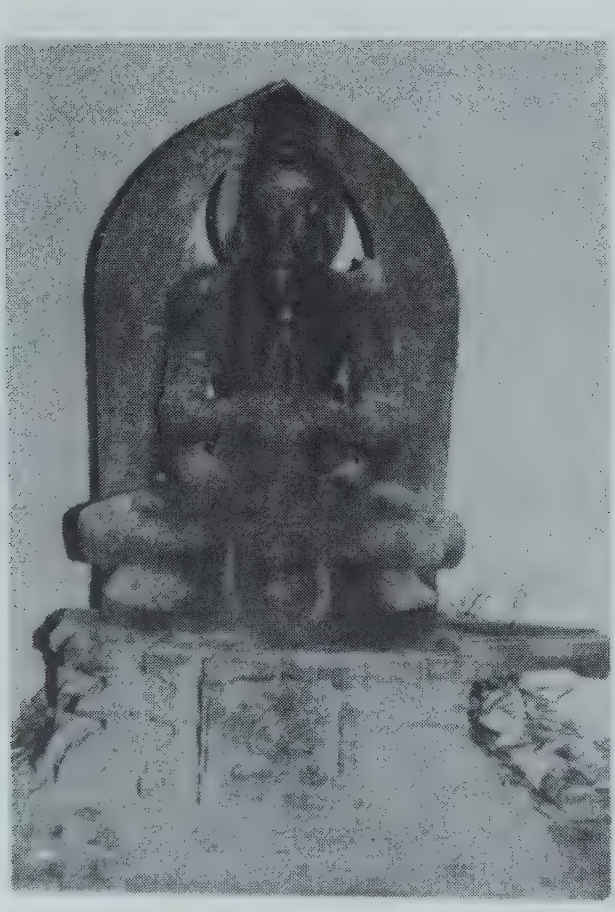
352. *Garbhagṛiha* on East.



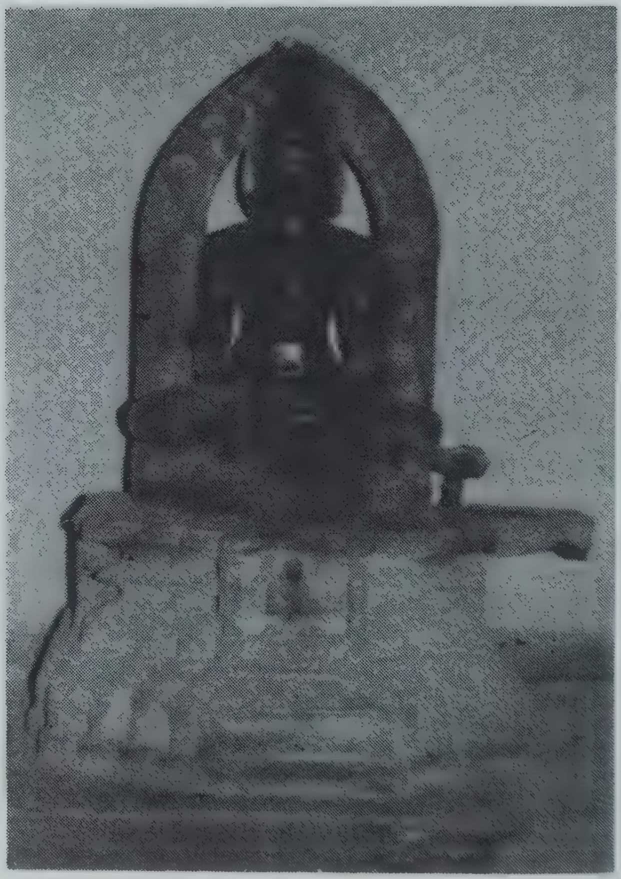
353. Niche.



354. Virabhadra.



355. Saiva Saint.



356. Saiva Saint.